

OCTOBER 3, 1953

MOTION PICTURE HERALD



Report on 3-D:

Quality Releases Needed to Revive Waning Interest

ALLIED BOSTON SPOTLIGHT IS ON TRADE PRACTICES, NEW TECHNIQUES

REVIEWS [In Product Digest]: SO BIG, THE JOE LOUIS STORY, BOTANY BAY, THE TITFIELD THUNDERBOLT, TORCH SONG, THE VEILS OF BAGDAD, THE GENTLE GUNMAN, THE FIGHTING LAWMAN, SOMETHING MONEY CAN'T BUY, THE ROYAL AFRICAN RIFLES, COMBAT SQUAD

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1953 by Quigley Publishing Company, Inc.

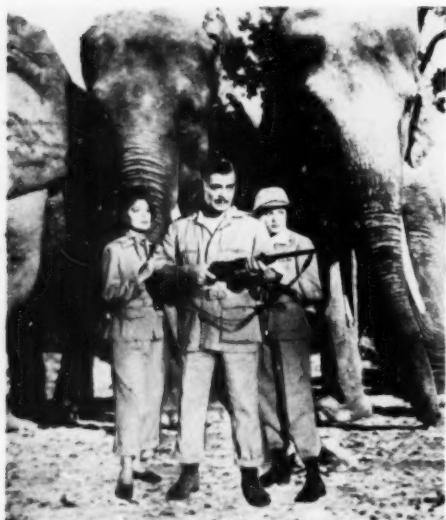
(On this page are samples of "Mogambo" ad angles)



**MR. GABLE MEETS
MISS GARDNER**



**GABLE ALSO HUNTED
WILD GORILLAS**



**GREAT PLACE TO
MAKE A MOVIE**



THIS LADY IS BACK FROM AFRICA

AND WILL APPEAR SOON IN "MOGAMBO"

There are wild gorillas in "**MOGAMBO**"—in fact it's the first time these frightening creatures have ever been photographed. When you're not seeing the excitement of these unusual scenes in Africa you will be concerned with the triangle that centers around Clark Gable. The two angles to the triangle are the attractive Ava Gardner—we hope you agree with the adjective—and an interesting blonde named Grace Kelly. Ava's performance is witty and, need we say it, seductive.

M-G-M presents In Color by TECHNICOLOR "MOGAMBO" • starring CLARK GABLE • AVA GARDNER • with Grace Kelly • Screen Play by John Lee Mahin • Based Upon a Play by Wilson Collison • Directed by John Ford • Produced by Sam Zimbalist • A Metro-Goldwyn-Mayer Picture

THEY'RE TALKING ABOUT-

"MOGAMBO" *(Tech.)* Off to a flying start in Frisco! Packed houses, rave reviews forecast a nationwide clean-up! Radio City Music Hall, N. Y. starting happy engagement with thrilled crowds. As predicted, it's Mogamboxoffice! *(Samples of ad angles on opposite page, available in press book in addition to second campaign for action-houses.)*

"TAKE THE HIGH GROUND!" *(Ansco Color)* It took Texas by storm in saturation bookings. A natural for promotion that delivers at the boxoffice!

"TORCH SONG" *(Tech.)* They're carrying a torch for it in first test spots. A sure winner!

"KISS ME KATE" *(Ansco Color)* The famed stage musical makes its screen bow in mid-October. A truly great industry event!

Everybody feels Mogambo (that means Great!) about M-G-M's BIG Holiday-size attractions above, as well as the Big Ones coming: "All The Brothers Were Valiant" *(Tech.)* • "Escape From Fort Bravo" *(Ansco Color)* and "Easy To Love" *(Tech.)*. Join M-G-M's "Lucky Seven" Prize Money Exploitation Contests like hundreds of showmen are doing! Get that MoGaMbo feeling with M-G-M!



"So Big"

by an

"So Big"

famed
have b

"So Big"

**WARNE
EDNA F
PULITZE**

"So

STARRING
JANE WYMAN

STERLING HAYDEN

g has the finest performance actress since 'Johnny Belinda'!

g is the prize-winner of all the Edna Ferber novels that become screen smashes!

g is very, **very** big!

R BROS. PRESENT
FERBER'S
PRIZE NOVEL

Big



NANCY OLSON

WITH STEVE FORREST ELISABETH FRASER MARTHA HYER WALTER COY RICHARD BEYMER TOMMY RETTIG
ROLAND WINTERS JACQUES AUBUCHON SCREEN PLAY BY JOHN TWIST MUSIC BY MAX STEINER
PRODUCED BY HENRY BLANKE DIRECTED BY ROBERT WISE

THIS PICTURE ALSO CAN BE EXHIBITED ON
WIDE SCREENS

Everywhere, the first motion picture
in CinemaScope, the modern miracle
you see without glasses, 20th Century-
Fox's Technicolor production, "The
Robe," is doing the greatest business
in the history of entertainment!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher



MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 1

October 3, 1953

Future of 3-D

THAT many within the industry are pessimistic about the present state and future prospects of 3-D is well known. Much less well known and understood are the reasons for the apathy and even antagonism toward stereoscopic pictures. It would seem that the public has held 3-D in higher favor than the industry has. Only a few months ago 3-D films were hailed by men in all branches of the industry as a potent box office stimulus. Now some of the former enthusiasts seem to feel that 3-D is something for which they need to apologize.

In this issue of *The HERALD* there is a report of the Herald Institute of Industry Opinion presenting facts and opinions about 3-D. It is evident that exhibitors at this time, presumably reflecting views of their patrons, are unsympathetic toward 3-D. A recollection of the titles of the films released in 3-D thus far is the best commentary on this state of affairs. A considerable segment of the public has come to associate the wearing of glasses required for 3-D with the dubious joys of seeing a mediocre production.

The Herald Institute panelists blame—in equal measure—the 3-D releases and the viewing glasses for the unsatisfactory audience response. Few exhibitors reported patron criticism of 3-D effects as such. Inferentially this means that many customers found stereo motion pictures appealing because the box office returns on the 3-D films released to date, taken as a whole, vastly exceed what a similar group of standard releases would be expected to earn.

There was a justification for rushing to fill orders for poorly designed polarizing viewers following the sudden and unlooked for success of "Bwana Devil". There seems little justification for the continuance of production of tens of millions of pairs of these viewers without marked improvement. Better designs are now available on the market and others are scheduled to be ready soon. However, this correction of obvious faults in the viewers is coming late, perhaps too late to compensate fully for impressions already made in the minds of millions who have seen 3-D motion pictures. Surprising is the opinion of the panelists that the best type of viewing glasses would be a permanent kind sold to the individual patron, a method untried up to now. It is significant that many theatre patrons have bought enough throwaway viewers to pay most of the cost of a pair of permanent 3-D viewers.

Producers, distributors and exhibitors, as well as manufacturers of polarizing viewers and other equipment, share the blame or credit for the situation in which the 3-D film is found today. Too many projections of 3-D have been imperfect—and nothing less than precise

synchronization, proper focusing and balanced lighting of the two images is acceptable. Distributors charged top rentals for 3-D films, many of which were of low quality from a production point of view. Some exhibitors assert that no proper allowance was made for the extra booth charges necessitated by a 3-D engagement. (Approximately two out of every three panelists reported dissatisfaction with the grosses resulting when 3-D films were played.)

Producers, it seems, have looked upon 3-D as a stop-gap gimmick. The future of 3-D really rests with Hollywood. If the entertainment quality of 3-D pictures is sufficiently high they will be played extensively and will earn satisfactory returns for exhibitor and distributor alike. Over 4,000 theatres in the domestic market are equipped for 3-D. These theatres can do a substantial part of the potential national gross of any attraction. It is a ready market, awaiting only good product and good spectacles.

* * * *

The eyes of all branches of the industry will be focused during the week of October 15th on the six test engagements of MGM's "Kiss Me Kate". Three theatres will show the film in 3-D and three in standard. Stereophonic sound will be used in all the test exhibitions. Unless the 3-D engagements are successful it is anticipated that producers generally will refrain from releasing subjects in 3-D unless they are particularly suited to that medium. On the other hand if "Kiss Me Kate" is a hit in 3-D, the number of 3-D films scheduled to be released will be increased sharply.

■ ■ ■

CinemaScope Advertising

IMPRESSIVE is the word for the advertising and promotion campaign on behalf of CinemaScope and "The Robe" not only for its premiere engagement at the Roxy in New York City and other early runs but also for national penetration already achieved. So far as making an impact on the trade itself was concerned the device of running each day's gross of the first week on a separate page of *The HERALD* and then the cumulative total was effective. Even the advertising for CinemaScope you can read without glasses! Charles Einfeld and his associates are entitled to recognition for their part in the highly successful launching of CinemaScope. After all, the engineers and technicians—wizards that they are—can only go so far with such a development. Then it is up to the craftsmen indigenous to the industry. This, after all, always was, is and will be—show business.

—Martin Quigley, Jr.

Letters to the Herald

Encouragement

TO THE EDITOR:

I ran across this editorial clipping from the old "New York Post" stating: "We are opposed to people who say, 'I never go to the movies.' That is, we are opposed to the people who make the statement as an intellectual pose, the theory being that the movies are middle class and not very bright. The Department of Commerce reports that the average weekly movie attendance in the United States is 50,000,000 etc., etc."

What is interesting here is the figure of 50,000,000 people. That seems to be the figure used today in describing how the downward trend has been since the war which set a new high.

Encouraging here, however, is the fact that if 50,000,000 are going to the movies each week now, then this shows no decline from the number who were going some time before World War II, despite the fact that we know we have many more forms of competition to take folks away from the movies. Added to this of course is the great increase in number of theatres in operation today, particularly drive-ins, as compared to number of theatres in operation when the "Post" published the above editorial.

Thus our business does not seem to be slipping backward as compared to pre-war years, and with the new era of movie making big screens, CinemaScope, and 3-D, who knows but what the weekly average attendance might creep up. Just give Mr. and Mrs. American good movies, in any medium, and see.—*EARLE M. HOLDEN, Lucas and Avon Theatres, Savannah, Georgia.*

Press Attention

TO ALEX MURPHREE:

Those great big display ads in the press proclaimed the economy that could be expected from that nice, shiny automobile. So I bought one. I get eleven miles per gallon with my small light car. Is that economy?

No, I didn't read any article by any auto critic in any paper that if you buy an automatic transmission equipped car you could not get as much miles per gallon as the standard shift. I had to find out the hard way, buy and then see, and its the same with most household items, items of wearing apparel or anything else.

Your argument in The HERALD about buying the package of sealed pants is weak talk. (Issue of August 8)

Movies are the only industry which permits critics to take a poke at pictures, which poke if unfavorable, keeps people away from the box office.

The press wouldn't dare to point out de-

fects in the new model cars, or the new electric heaters, or the room coolers or any other items sold, because they know the manufacturers would stop advertising in those papers which did this.

I agree 100 per cent with Mr. Terry Ramsaye when he asked the question, "Why must the lay press elect to give experting attention only to theatrical entertainment!"—*EARLE M. HOLDEN, Lucas and Avon Theatres, Savannah, Georgia.*

Need More Faith

TO THE EDITOR:

I feel that I must let off "steam." I read in a newspaper column recently a remark which a movie star made. Asked if she was going to continue making pictures, she answered to the effect that she would but that movies were on the way out.

This burnt me up. If every movie star, producer, and so on down the line took the attitude that movies are a thing of the past, or soon will be, then let's all give up the ghost right now and cease this useless struggle. In my opinion, nothing can be more injurious to movie business than this fatalistic attitude, and believe me, it is very contagious.

If this star would have a little more faith in the future of her vocation she would unconsciously share her optimism with her public.—*MARCELLA SMITH, Vinton Theatre, McArthur, Ohio.*

Need Correction

TO THE EDITOR:

Small town exhibitors and others with small grosses cannot remain in business unless the following are corrected:

1. High percentage terms on film based on 3-D novelty or a good picture irrespective of cost to producers.
2. High cost of CinemaScope lenses, screens, stereophonic sound.
3. Twenty per cent admission taxes besides city license taxes and others.
4. Censorship on movies and not on TV.—*C. V. MARTINA, Rialto Theatre, Albion, New York.*

Cut Out the Horror

TO THE EDITOR:

Please . . . Let's cut out the horror and science fiction. May be O. K. for first runs but N. G. for neighborhoods. How about some "women" pictures and an effort to build up some female stars a la Shearer, Crawford, Garbo, Stanwyck, Frances, etc.—*Independent Exhibitor, Passaic, New Jersey.*

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THE United States and the American film industry must continue to take part in such international film festivals as the Venice affair, from which he just returned to Washington, in the opinion of Nathan D. Golden, film chief of the U.S. Department of Commerce. Following two months in Europe, Mr. Golden said he believes participation in these festivals is "worthwhile and redounds greatly to our interest." Noting that there had been some dissatisfaction with the Venice Film Festival, Mr. Golden nevertheless said American producers "can't afford to stay out of these things." Considering the amount of foreign screen time devoted to U. S. films Mr. Golden cited the importance of not skipping these events. "After all," he said, "some 300 journalists from all over the world were represented at Venice." It's a showcase kind of thing which we cannot afford to avoid, he thinks.

► Whether films in various wide screen processes are included in the 3-D clauses of the Norwegian film pact is currently the subject of negotiation, it was learned in New York last week following a foreign managers' meeting of the Motion Picture Export Association. A provision in the Norwegian pact excludes 3-D films from the regular rental terms of 40 per cent to American distributors. The latter contend the 3-D clause applies as well to wide screen process such as CinemaScope, which should fall outside the regular rental limit. Meanwhile, it is indicated an Italian deal is close, permitting collection of an estimated \$1,750,000 from hitherto frozen receipts.

► Commander E. F. McDonald, Jr., president of Zenith Radio Corporation, is unhappy about the theatre television presentation of the Marciano-LaStarza fight, to no one's surprise. It is the contention of the Zenith president, whose pet project is Phonevision, or subscription television, that if Phonevision or some other form of subscription TV were in full scale operation, the fight would have been available to the

On the Horizon

owners of more than 27,000,000 home TV receivers. "Can there be any question at all," he asks, "that television must have a subscription system if it is to give full coverage of major sports in the public interest?" Motion picture exhibition would like a chance to answer that question.

► A "tremendous upsurge" in exhibitor interest in promotion and showmanship is noted by Howard Dietz, MGM vice-president and head of advertising, publicity and exploitation, reporting that more than 575 theatres had responded with entry cards for the showmanship competition planned as the "Lucky 7" Showmanship Contests. "We've had other contests in the past, but nothing to compare with this one," Mr. Dietz reports.

► Announcement is expected soon of the new organizational setup for the Commerce Department's film division, headed by Nathan D. Golden. This and other former NPA divisions have been in a never-never land since June 1.

► Pressure mounts on the Federal Communications Commission to schedule early hearings on subscription television.

► Theatre closings are practically at an end, and some of the highest grosses in the history of the industry are ahead, in the opinion of Herbert J. Yates, president of Republic. Following his return to the coast following a regional sales session in the east, he said further, "This will be a crisis year, but I feel public interest has definitely now turned back toward the film theatre. If I didn't feel so optimistic I wouldn't be spending twice as much money on our 1953-54 product as in previous production years."

► It has to happen every so often, and it's still amusing enough to record. Last Saturday morning, when Mary Patrick, manager of the Roxy theatre in Delphi, Ind., opened the house, she discovered that the theatre's safe had been lifted during the previous night. You guessed it: one of the pictures on the bill at the moment was "The Thief."

► The Federal Trade Commission has issued a new set of trade practice rules for the radio and television industry, governing deceptive selling methods, unfair advertising and other "unfair practices." A public hearing is set for the near future.

ALLIED IN CONVENTION

This year's convention of National Allied, meeting October 5 to 7 in Boston, is expected to be one of the most significant in the organization's history. For many of its members this is a critical year of decision. Their future depends both on what happens in Washington and in Hollywood as well as in their own community. First business of all industry groups naturally continues to be repeal of the 20 per cent Federal tax on motion picture theatre admissions.

Allied also is planning to give attention to the basic problem of finding ways and means of increasing box office attendance, as well as to trade practices and arbitration. The impact of the new techniques gives an added agenda to this year's meeting.—M. Q. Jr.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20, Telephone Circle 7-3100; Cable address, "Quigpubco, New York". Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOLLYWOOD 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



AT ONE of the promotion meetings in the Universal-International studios, for "The Glenn Miller Story". With David A. Lipton, vice-president, seated, are A. Mike Vogel, Charles Simonelli, Frank McFadden, Archie Herzog, Sam Israel, Jack Diamond, Jeff Livingston, Jack Williams, Mischa Kallis and Clark Ramsay.

HONORS FROM THE INDUSTRY, to Dore Schary, center, vice-president and chief of production for MGM. They occurred during Mr. Schary's visit to Texas cities last week in conjunction with openings of "Take the High Ground", and with a troupe of stars. Mr. Schary received military and civic honors in addition to the two above. In the ceremony above, he receives scrolls from Texas COMPO for the documentary he produced on tax repeal, and from the International Drive-In Theatre Owners Association for his important pictures. With him are players George Murphy, Russell Tamblyn and Elaine Stewart; Robert J. O'Donnell, Texas COMPO executive chairman, and Richard Widmark and Bill White.

JAPANESE CROWN PRINCE Akihito, center, below, is greeted at the Radio City Music Hall, New York, by G. S. Eyssell, left, Rockefeller Center president, and Irving Evans, theatre assistant managing director. Flanking them are Takanobu Mitani, Japan's grand chamberlain, and Masao Yagi, acting consul general.



EN ROUTE. Herbert Wilcox, English producer, arrives in New York, bound for Republic's North Hollywood studios, where he is conferring with Herbert J. Yates, president, on casting of "Trouble in the Glen", second film under the co-production agreement, and exploitation of the first, "Laughing Anne".

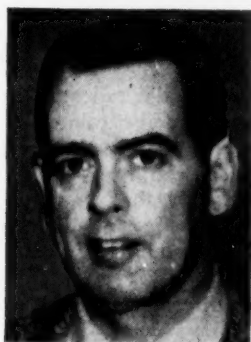




HONORING JOHN G. MOORE, on his promotion as Paramount's assistant eastern division manager. The scene above is at the Variety Club of New England's luncheon in Boston to Mr. Moore. In array are Samuel Pinanski, president of American Theatres; Hugh Owen, Paramount eastern-southern division manager; Mr. Moore, who receives a scroll of tribute from Tent 25; and Martin Mullin, president of New England Theatres.



GREETINGS AT THE DENVER AIRPORT for Anne Francis, star of Warners' "A Lion Is in the Streets", from Bill Hastings, left, manager of the RKO Orpheum theatre, Denver, and Mr. and Mrs. Duke Dunbar, representing Governor Dan Thornton. Mr. Dunbar is Colorado Attorney General. Miss Francis participated in premiere ceremonies.



M. P. "PAT" HALLORAN, left, has been promoted by Universal. He was to take over Saturday as Milwaukee manager, replacing David Goldman, who entered exhibition. Mr. Halloran was Minneapolis sales manager.



by the Herald



CONFERENCE in Columbus, Ohio, on the opening at the Loew's Broad theatre of "Torch Song", MGM film starring Joan Crawford. The gentleman at the right is Oscar A. Doob, MGM home office publicity representative, and his guest at luncheon is Clyde Moore, theatre editor of the "Ohio State Journal."



AT THE 16TH annual meeting of Alliance Theatres, September 24, at Indianapolis. Above, James Gregory, assistant general manager in charge of operations; P. J. Dee, president, and S. J. Gregory, vice-president and general manager. Cash awards went to managers contesting in the summer drive.

SOPHIE TUCKER begins a round of honors. The famed singer is shown above, on Monday afternoon, as guest of the Women's Committee of the New York Variety Club Foundation to Combat Epilepsy. With her are Carmel Myers Schwalberg, hostess, left, and Edward Lachman, chief barker. Miss Tucker received a gold life membership card, and also contributed to the Foundation. She was to be guest of honor Sunday evening at a banquet in the Waldorf-Astoria, New York, marking her 50 years in show business. Many industry notables head the dais listing.



INDUSTRY PANELISTS FIND:

3-D FUTURE HINGES ON BETTER STORIES

by JAMES D. IVERS

EXHIBITORS BELIEVE that 3-D pictures, at least in their present phase, have run their course as powerful money making attractions; that for the most part the medium was not given a fair chance by producers or that the additional rentals asked by distributors added to the cost of equipment did not give exhibition a fair chance; and, to a lesser extent, that given good story values and proper technical use of the medium an occasional 3-D picture would still have powerful box office drawing power.



Those are the principal findings of the latest analysis of The Herald Institute of Industry Opinion. Members of the Institute's exhibition panel own theatres in representative areas ranging from towns of less than 7,500 to big city operations. Better than 70 per cent of those answering this sampling have had personal experience in running 3-D pictures in their theatres and that 70 per cent have played an average of five such pictures each. None had played fewer than two.

While most of the criticism of 3-D was directed at the kind of pictures made in it so far, the study indicated that many industry people feel the most satisfactory answer to the problem of viewers is to promote the sale, through theatres or stores, of permanent 3-D glasses to be owned by the patron. An average of 54.5 per cent of exhibitors advocated this as against 37.1 per cent who thought cardboard viewers were satisfactory and only 8.4 per cent who were in favor of plastic frame glasses sterilized and reused. The sale of permanent glasses has not been extensively tried.

Although a number of the exhibitor members expressed the opinion that single film 3-D would give the medium

another chance provided the other conditions of good story value and reasonable price were fulfilled, most of them indicated that this was not because of grave dissatisfaction with the present methods of projection. A total of 78.6 per cent reported that synchronization of the two films was good and 85.1 per cent reported a satisfactory amount of light on the screen.

There were some significant differences in the areas represented in the voting on the main question of the present drawing power of 3-D pictures. Among exhibitors representing cities of over 100,000 in population only 9.8 felt that the medium continues to be a strong plus factor in attracting extra business. In cities between 30,000 and 100,000 only 25 per cent thought so; cities of 7,500 to 30,000 brought in 14.3 per cent and towns of less than 7,500 brought 14.8 per cent who thought so. The production panel, polled also on this question, showed 33.3 per cent who thought 3-D still powerful and in distribution there were only 25 per cent.

However, a number of the cooler heads indicated in their opinions that 3-D properly handled and occasionally used could be a strong adjunct in giving the box office a lift. This was provided it was not used too often.

One exhibitor pointed out significantly that if a producer could see the reaction in an audience of children to arrows coming out of the screen they would know what to do with 3-D!

Another indication that most exhibitors feel that it is principally the story that has been wrong so far, was the fact that a large number of them indicated that they felt patrons had no serious objection to wearing viewers. This in spite of the fact that they believed permanent viewers would be better than the present ones.

A total of 62.8 per cent of the exhibitors voicing an opinion declared their patrons would not object to the necessity of wearing viewers provided the quality of the pictures improves. This total was highest (70.8) among exhibitors in towns of between 7,500 and 30,000 and lowest (58.1 per cent) in towns of less than 7,500.

They hold there's nothing the matter with 3-D that a good story can't fix.

More than in most previous Institute studies, panel members were anxious to express individual opinions concerning the past, present and future of 3-D. Some of the highlight expressions follow.

"3-D, in my estimation, will not be acceptable or profitable as a regular thing. However, as a 'now and then' gimmick, say once every three months, I think it might have a good effect.

"The difficulty there is that most theatres cannot or will not install 3-D for that oc-

casional showing; certainly not, under the present circumstances. Frankly, I would not think of installing 3-D in my own theatre as long as it's necessary to have two projectors running at one time. When a system is developed whereby the pictures can be shown on one projector I shall certainly be interested, not otherwise.

"The difficulties of any acceptance by the industry of this system is also emphasized by the terms demanded on such pictures; especially, when they are very ordinary run-of-the-mill productions. Our industry, in this regard, should learn the lesson from the

automobile industry of several decades ago when cars were being sold only to millionaires. Prosperity for that industry came only when Henry Ford went into mass production and sold to a lot of customers. That lesson has never been learned by the film industry; who seem to prefer a few customers at extortionate prices. That lack of brains, of course, extends also to many other things besides 3-D."—COLONEL H. A. COLE, Allied Theatre Owners of Texas, Dallas, Texas.

"It seems that the industry is trying to kill

3-D. I can speak only for small town customers. We haven't much use for stereophonic sound in small theatres. Our one speaker gives us the illusion and the sound is satisfactory in small theatres. For large city theatres it would appear that stereophonic sound would be required, especially with wide screens. I believe 'too much sound' can be a drawback and a source of physical and mental distraction to customers.

"Give us permanent type 3-D glasses so we won't have to ask 10 cents from our customers every time they come. TV will probably have 3-D before long—every home should have permanent 3-D glasses. With permanent 3-D glasses people will feel more like attending 3-D pictures.

"I believe 3-D gives patrons more and better entertainment—and a change from what we have had for many years, than does wide screen. After all, wide screen just gives the patrons a wider picture, whereas 3-D gives them something different.

"I am sold on 3-D. I hope the industry will go all out for it, instead of belittling it. I also hope that 3-D will develop into the one-film system. We have considerable extra expense in presenting 3-D films. Extra operation, additional film carrying charges, etc.

"Most of all the 3-D pictures, according to the Film Buyers Rating in The HERALD, show 3-D pictures doing much more business than regular 2-D. This should be the answer. Let the Producers make good 3-D pictures—let the Polaroid Company make permanent glasses than can be sold at a reasonable price—through theatres, drug stores, 10 cent stores, etc., and I believe 3-D will make exhibitors a lot of money. A continuance of present industry practices to condemn 3-D will eliminate a much needed form of entertainment and lose millions for the industry."—I. H. HARRIS, *Burley Theatre, Burley, Idaho.*

"3-D in its present form is merely a novelty—after patrons have seen two or three, it becomes a shopping proposition, just the same as 2-D is today.

"Patrons are not going to tolerate glasses over a period of time. Now and then, perhaps on something outstanding, but no theatre can operate without steady business. 3-D is not the answer."—SAMUEL T. TRAYNOR, 533 South Main Street, Princeton, Illinois.

Have You Equipped Your Theatre (or Theatres) for 3-D?

	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibitors
Yes	55.9%	80 %	81.5%	66 %	70.8%
No	44.1	20	18.5	34	29.2

If Not, Do You Plan to Do So Before the End of This Year?

Yes	11.5	16.7	20	11.8	15
No	88.5	83.3	80	88.2	85

Any Difficulties in Projecting 3-D Films?

	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibitors
Synchronization satisfactory	84.4%	66.7%	86.4%	76.9%	78.6%
Synchronization troublesome	15.6	33.3	13.6	23.1	21.4

What Kind of Interlock Are You Using?

Mechanical	51.4	37.0	37.5	33.3	39.8
Electrical	48.6	63.0	62.5	66.7	60.2

What Have Your Patrons Had to Say About 3-D?

	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibitors
Liked	40.4%	35.7%	44.1%	19.4%	34.9%
Disliked	59.6	64.3	55.9	80.6	65.1

"Only pictures of suitable story material should be used. A good picture in 2-D will always be acceptable to the public. Our greatest trouble with 3-D is the terms demanded by the producers and their refusal to adjust terms on poor grosses."—JACK ARMSTRONG, *Bowling Green, Ohio.*

"It just no longer is an attraction. If it looks like a good picture, they will come in. It takes more than 3-D. Give me a good 2-D and I will play it against 3-D any time and come out ahead."—W. C. SILVER, *Silver Theatre, Cameron, Mo.*

"3-D is desirable if production value is

built into the picture and full advantage of color and outdoor scenes are utilized. Also, we need more action in our 3-D shows. Most of them to date are cheap 'B' pictures and the public is backing away from the 3-D 'B' picture."—F. W. ANDERSON, *Morris, Ill.*

"3-D pictures definitely should be made on one film to eliminate difficulty in synchronization, the double cost of films and transportation and other expenses incident to operating two machines simultaneously. This, I understand, can and has been done—then we would only have to worry about the glasses."—MILAN G. STEELE, *Ritz and Lakeside Drive-in, Pawnee, Okla.*

Which of the Following Policies Do You Advocate for 3-D Viewers?

	Production	Distribution	Less than 7,500	7,500 to 30,000	30,000 to 100,000	Over 100,000	Total Exhibition
1. Cardboard viewers for one-time use	26.7%	18.8%	32.6%	41.9%	38.5%	35.3%	37.1%
2. Plastic frame glasses to be sterilized and reused	20.0	31.2	4.4	3.2	11.5	14.7	8.4
3. Promotion of sales (from the theatre or through stores) of permanent 3-D glasses to be owned by the patron	53.3	50.0	63.0	54.9	50.0	50.0	54.5

RIGHT NOW!

**20th Century-Fox has everything
to fill your needs with these
great boxoffice attractions!**



THERE'S NO BUSINESS
LIKE **20** BUSINESS!
Century-Fox

Thrillers

PICKUP ON SOUTH STREET

starring RICHARD WIDMARK
JEAN PETERS • THELMA RITTER

MAN ON A TIGHTROPE

starring FREDRIC MARCH • TERRY MOORE
GLORIA GRAHAME • CAMERON MITCHELL

VICKI

starring JEANNE CRAIN • JEAN PETERS

NIAGARA

Technicolor

starring MARILYN MONROE
JOSEPH COTTEN • JEAN PETERS
Produced by Charles Brackett

INFERNO

Technicolor

starring ROBERT RYAN
RHONDA FLEMING • WILLIAM LUNDIGAN

A BLUEPRINT FOR MURDER

JOSEPH COTTEN • JEAN PETERS
GARY MERRILL

DANGEROUS CROSSING

starring

JEANNE CRAIN • MICHAEL KENNIE

Daphne du Maurier's

MY COUSIN RACHEL

starring OLIVIA DE HAVILLAND
with RICHARD BURTON
Directed by Henry Koster

INVADERS FROM MARS

in Color

An Edward L. Alperson Production

Musicals

GENTLEMEN PREFER BLONDES

Technicolor
starring JANE RUSSELL
MARILYN MONROE • CHARLES COBURN

Irving Berlin's CALL ME MADAM

Technicolor
starring
ETHEL MERMAN • DONALD O'CONNOR
VERA-ELLEN • GEORGE SANDERS

THE GIRL NEXT DOOR

Technicolor
starring DAN DAILEY • JUNE HAYER

THE FARMER TAKES A WIFE

Technicolor
starring BETTY GRABLE
From the Stage Play by Frank B. Elser
and Marc Connelly • Based on the Novel
"Romeo Haul" by Walter D. Edmonds

TONIGHT WE SING

Technicolor

THE I DON'T CARE GIRL

Technicolor
starring MITZI GAYNOR
DAVID WAYNE • OSCAR LEVANT

DOWN AMONG THE SHELTERING PALMS

Technicolor
starring MITZI GAYNOR • DAVID WAYNE

Comedies

THE KID FROM LEFT FIELD

starring DAN DAILEY • ANNE BANCROFT

TAXI

starring DAN DAILEY • CONSTANCE SMITH

Dramas

MR. SCOUTMASTER

starring CLIFTON WEBB

TITANIC

starring CLIFTON WEBB
BARBARA STANWYCK
Produced by Charles Brackett

RUBY GENTRY

starring JENNIFER JONES
CHARLTON HESTON • KARL MALDEN
A Bernhard-Vidor Production

THY NEIGHBOR'S WIFE

starring CLEO MOORE • HUGO HAAS
A Hugo Haas Production

Irving Stone's THE PRESIDENT'S LADY

starring SUSAN HAYWARD
CHARLTON HESTON

THE STAR

starring BETTE DAVIS
A Bert E. Friedlob Production

Westerns

CITY OF BAD MEN

Technicolor
starring
JEANNE CRAIN • DALE ROBERTSON

POWDER RIVER

Technicolor
starring RORY CALHOUN
CORINNE CALVET • CAMERON MITCHELL

THE SILVER WHIP

starring DALE ROBERTSON
RORY CALHOUN • ROBERT WAGNER

Spectacles

Ernest Hemingway's THE SNOWS OF KILIMANJARO

Technicolor
starring GREGORY PECK
SUSAN HAYWARD • AVA GARDNER
Directed by Henry King

WHITE WITCH DOCTOR

Technicolor
starring SUSAN HAYWARD
ROBERT MITCHUM

THE THIEF OF VENICE

A Robert Haggag Production

Adventures

C. S. Forester's SAILOR OF THE KING

starring JEFFREY HUNTER
MICHAEL RENNIE • WENDY HILLER

THE GLORY BRIGADE

starring VICTOR MATURE

THE DESERT RATS

starring
RICHARD BURTON • ROBERT NEWTON
and JAMES MASON

TREASURE OF THE GOLDEN CONDOR

Technicolor
starring
CORNEL WILDE • CONSTANCE SMITH
Based on a Novel by Edison Marshall

DESTINATION GOBI

Technicolor
starring RICHARD WIDMARK



"ROBE" HEADS FOR NEW PEAKS

Openings Are Big in Other Cities; See \$225,000 for Second Week at Roxy

All things continued to indicate this week that 20th Century-Fox has in its first feature in CinemaScope, "The Robe," one of the biggest grossing pictures in the history of the industry. The first of October came and records were busting out all over.

In New York at its premiere engagement at the Roxy, the film drew a huge \$264,427, exclusive of admission tax, for the first seven days and at press time was headed for \$225,000 for the second week. Including tax, the first week's gross was \$317,286. These figures are modestly said to break any comparable records anywhere in the world.

Rental at Record

In addition, an unprecedented sum of \$175,000 in film rental was delivered to 20th-Fox by the Roxy as a result of the first week's engagement. This is said to be the largest profit for a single week's engagement in the history of the film industry, with a potential rental in the offing equal to more than a quarter of its \$4,500,000 production cost for the New York engagement alone.

Following its New York opening, the picture premiered the following week with equally satisfactory results in Chicago, Los Angeles and Philadelphia. As a result of the first day's business at Chicago's State-Lake, it was confidently predicted that the film would run at least 20 weeks in the Balaban and Katz showplace.

This week's openings were at the Harris theatre, Pittsburgh; the Fox, San Francisco; the Lyric and Villa, Salt Lake City; Orpheum, Kansas City; Fifth Avenue, Seattle; Palace, Dallas; Capitol, Washington; Fox, Atlanta; Fox, Detroit; and Shea's Buffalo, Buffalo. The Salt Lake showings will mark the first engagements in houses in the 1,000-seat category. All previous showings have been in houses ranging from the 2,000 to 6,000-seat category.

50 to 60 in CinemaScope

Preceding the Chicago premiere last week Spyros P. Skouras, president of 20th-Fox, met the press and predicted that within the coming year between 50 and 60 pictures would be produced in CinemaScope and that at least 6,000 theatres will be equipped for CinemaScope showings before September, 1954.

Al Lichtman, director of distribution, who also was present at the conference, predicted that the first week's gross of "The Robe" would hit a record of \$130,000. He also disclosed that "New Faces," a Broadway stage show, will be filmed independently in CinemaScope.



OFF ON THE GRAND TOUR, in a sort of "Salute to CinemaScope". Spyros Skouras, president of 20th-Fox, left, and Al Lichtman, director of distribution, as they set forth from New York for openings of the new medium, first of which was at Chicago.

Mr. Lichtman told the newsmen that both the Ford Motor Company and General Motors were negotiating to produce CinemaScope pictures for showing in theatres for their sales conventions. The press conference, at the Blackstone Hotel, had as host Charles Einfeld, vice-president in charge of advertising, publicity and exploitation.

Joy Theatres Files Suit

All things ament "The Robe" were not completely serene, however. In New Orleans, Joy Theatres filed suit last week in Federal District Court to enjoin 20th-Fox from licensing "The Robe" to the Saenger theatre until new bids have been made and opened publicly. Joy also asked that the distributor be directed to award the picture to the highest bidder.

The complaint, which names Paramount Gulf Theatres, operators of the Saenger, as a defendant, in addition to 20th-Fox, asks \$385,000 damages. Presumably, this is an estimate of its loss in not being able to license "The Robe" first run, including the loss of publicity.

A hearing has been scheduled on the action for October 7 before Federal Judge J. Skelly Wright. The plaintiff alleges that it had submitted a higher bid than the Saenger for exhibition of the picture at its Panorama theatre. It also charges an agreement on the awarding of pictures exists between 20th-Fox and Paramount Gulf and asks the court to set a reasonable time during which 20th-Fox must license the plaintiff's theatres on second run.

Further October openings of "The Robe"

are as follows: the Memorial, Boston, 7; Denver, Denver, 7; Malco, Memphis, 7; Saenger, New Orleans, 7; Orpheum, Portland, Ore., 8; Majestic, San Antonio, 8; Metropolitan, Houston, 8; Hippodrome, Cleveland, 8; Radio City, Minneapolis, 8; Criterion, Oklahoma City, 9; Indiana, Indianapolis, 9; Paramount, Syracuse, 13; Albee, Cincinnati, 15; Worth, Fort Worth, 15; and the California, San Diego, 21.

Also: Palace, Rochester, 21; New, Baltimore, 21; Palace, Albany, 21; Missouri or St. Louis, St. Louis, 22; Fox, Spokane, 22; Liberty, Beaumont, 22; Byrd, Richmond, 27; Fox, Phoenix, 28; Fox, Tucson, 28; Crest, Sacramento, 28; Crest, Fresno, 28; Paramount, Oakland, 28; Keith, Dayton, 29; and the Colonial, Akron, 29.

Peak advertising, publicity and exploitation campaigns will precede individual engagements of the picture, to be handled in gala fashion.

20th-Fox Net Gains Seen By Skouras

A rapid and great increase in 20th Century-Fox earnings was predicted this week by Spyros Skouras, president of the company, in a special report to stockholders, dealing with the impact of CinemaScope. He said, in part:

"I am grateful to our stockholders for the patience and understanding they have shown and to them I express the hope we may now look ahead to a bright and profitable future for our company as well as our industry."

Preliminary estimates of consolidated net earnings of Twentieth Century-Fox and all of its subsidiaries show \$1,100,000 for the 39 weeks ended September 26, 1953, which is equivalent to 40 cents per share on the 2,769,486 shares of common stock outstanding, the report said. The estimate for the third quarter indicates earnings of \$942,000 or 34 cents a share.

The first quarter of 1953 produced \$1,024,000, compared with 1952's \$723,000 loss. The second quarter gave an \$866,000 loss against 1952's \$877,000, a figure attributed to the cost of CinemaScope development, which was expected to be recouped in the last quarter of the year.

Meanwhile, the fourth week of the "grass roots" Al Lichtman testimonial drive established six new records, the home office announced. The drive thus far has accumulated revenue that has produced the biggest 13-week period in the company's history.

Stanwyck Film to U.A.

United Artists has acquired the distribution rights to "Witness to Murder," starring Barbara Stanwyck, it has been announced by Arthur B. Krim, president. It was produced by Chester Erskine and directed by Roy Rowland.

ALL THE BROTHERS WERE VALIANT



M-G-M's GREAT
TECHNICOLOR
ROMANCE!

Starring
ROBERT TAYLOR • **STEWART GRANGER**
ANN BLYTH

Screen Play by BETTA ST. JOHN • KEENAN WYNN • JAMES WHITMORE • KURT KASZNAR • HARRY BROWN
Directed by RICHARD THORPE
Produced by PANDRO S. BERMAN

IT'S TOO BIG FOR A PROJECTION ROOM!

The 24-sheet above gives just a general idea of the action that fills the screen in M-G-M's GREAT adventure spectacle. That's why we're inviting exhibitors to see the Trade Shows in THEATRES! You'll realize how your audience will react to the conflict of brother against brother for a beautiful bride, to the pulse-pounding whale hunt, to the fight for the pearl fortune, to the tropical island native girl's romance, to the fearful mutiny, to all the glories that will fill the theatres of America.

THEATRE TRADE SHOWS—OCT. 16*

*Except Dallas, Denver, New York which are OCT. 15 • Boston, New Haven, New Orleans, San Francisco, Washington, D. C., OCT. 19 • Jacksonville, OCT. 20

CITY	THEATRE	ADDRESS	DATE	HOUR	CITY	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Palace	19 Clinton Ave.	10/16	10 A.M.	MEMPHIS	Loew's Palace	81 Union Ave.	10/16	8:30 P.M.
ATLANTA	Loew's Grand	157 Peachtree St., N. E.	10/16	8:30 P.M.	MILWAUKEE	Riverside	116 W. Wisconsin Ave.	10/16	10 A.M.
BOSTON	Loew's State	205 Massachusetts Ave.	10/19	10 A.M.	MINNEAPOLIS	Uptown	Hennepin Ave. & Lagoon	10/16	12:45 P.M.
BUFFALO	Loew's Teck	760 Main St.	10/16	8:30 P.M.	NEW HAVEN	Loew's Poli	23 Church St.	10/19	8:30 P.M.
CHARLOTTE	Carolina	226 North Tryon St.	10/16	10 A.M.	NEW ORLEANS	Loew's State	1108 Canal St.	10/19	10 A.M.
CHICAGO	Uptown	4814 Broadway	10/16	10:30 A.M.	NEW YORK	Loew's Lexington	Lexington Ave. & 51st St.	10/15	8:30 P.M.
CINCINNATI	Palace	16 East Sixth St.	10/16	10 A.M.	OKLAHOMA CITY	Rogers	4322 N. Western	10/16	10 A.M.
CLEVELAND	Loew's State	1515 Euclid Ave.	10/16	8:30 P.M.	OMAHA	Orpheum	16th and Harney Sts.	10/16	10 A.M.
DALLAS	Majestic	1921 Elm St.	10/15	9:30 A.M.	PHILADELPHIA	Tower	Upper Darby	10/16	2:30 P.M.
DENVER	Esquire	590 Downing St.	10/15	2 P.M.	PITTSBURGH	Loew's Penn	6th and Penn.	10/16	8:30 P.M.
DES MOINES	Des Moines	517 Grand Ave.	10/16	10 A.M.	PORTLAND	Laurelhurst	28th and Burnside St.	10/16	2 P.M.
DETROIT	United Artists	140 Bagley Ave.	10/16	10 A.M.	ST. LOUIS	Loew's State	715 Washington	10/16	8:30 P.M.
INDIANAPOLIS	Loew's	35 N. Pennsylvania	10/16	8:30 P.M.	SALT LAKE CITY	Centre	Broadway & State St.	10/16	10 A.M.
JACKSONVILLE	Florida	E. Forsyth St.	10/20	10 A.M.	SAN FRANCISCO	Loew's Warfield	982 Market St.	10/19	8:30 P.M.
KANSAS CITY	Kimo	3319 Main St.	10/16	2:30 P.M.	SEATTLE	Music Hall	7th and Olive Way	10/16	10 A.M.
LOS ANGELES	Egyptian Hollyw'd	6712 Hollywood	10/16	10 A.M.	WASHINGTON, D.C.	Loew's Palace	1306 F. St., N. W.	10/19	8:30 P.M.

WHAT ADOLPH ZUKOR, AT EIGHTY, LIKES TO REMEMBER, IN A BOOK

BOOK REVIEW—*"The Public Is Never Wrong,"* subtitled *"The Autobiography of Adolph Zukor, with Dale Kramer."* 310 pages. Illustrated and indexed for names. Blue cloth. Published by George Putnam's Sons. New York. \$4.00.

by TERRY RAMSAYE

HERE is time-glamoured enrichment of the contemporary literature of the motion picture, and a contribution of colour and emotion to the archives, too. The volume is an invitation to sit as one might through a long evening at fireside hearing Adolph Zukor in reflective mood recall, with discretions, experiences and observations of a half century of the films, so much his half century. At the age of 80 he has conveyed to publication a valedictory of the era which ended with 1946.

It is three kinds of a book.

To the industry it is both a source of informations of all sorts from a source of participating authority, along with rich material of reminiscence values, a book for leisurely reading and the bedside table.

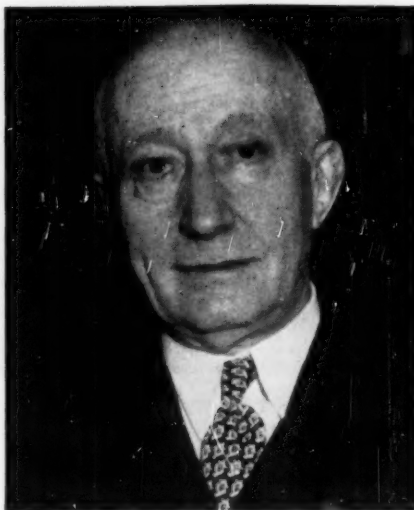
To the lay reader it contains much sheer entertainment, most especially for the more mature audience. Along with that it will long be a source of episode and anecdote to the critics, commentators and columnists. It is likely to be quoted and misquoted abundantly.

An Authentic Contribution To a Study of America

To the perhaps more detached observer of the scene it can be most important as an uncalculated, but thereby authentic, contribution to the study of the new America, the nation which has evolved with the invading leavens that changed this once Puritan-Victorian land, swept by scientific, industrialism and infusions of other cultures into the internationalistic, globally involved power that it is today. That may sound esoteric, but it is plain—as plainly obvious as the place of the American picture on the world screen. Not so many will be studying that a while.

So we have the telling now by the fifteen-year-old orphan Adolph from the village of Riese in Hungary coming ashore at Castle Garden. He had a few dollars sewed into his vest, and a determination to find a career in the new world. That was 1888. That year a man named Edison was working on efforts at a movie machine over in New Jersey. Up in Rochester a man named Eastman was struggling for a flexible medium for "roller photography."

The boy from Riese was a slight little fellow consisting mostly of desperate earnestness. He had a heritage, a background of educated rabbis and physicians on his mother's side and of stern, stout peasant stock from his father. That is all.



ADOLPH ZUKOR

The rise from apprenticeships to success as a furrier is sketched lightly. There is an amusing glimpse of Marcus Loew as a fur salesman of great sartorial elegance and a silk hat. There is rather a bit of Loew in the book, but nothing of the feuding in film association later which sent Mr. Zukor off to new independent enterprise and his big career.

Nor is there word of Zukor price-pressure which made Marcus Loew, exhibitor, become founder of the august Metro-Goldwyn-Mayer. There are naturally several matters that Mr. Zukor seems to have left on the cutting room floor. One finds, to cite example, nothing about Sidney Kent, so long his employee and associate, nothing about Lewis J. Selznick, so much a figure in most strenuous days. There are, however, some very explicit lines about a one-time associate and colleague, indicated as a gifted genius of disturbance and what was done about it.

Story Moves, With Several Occasions of High Drama

The story moves. There are occasions of high drama, like the account of the Famous Players studio fire in New York, which brought the enterprise close to ruin. There is a high tension telling of the greeting of Lindbergh, when he landed at Le Bourget field. There is an amazing tale of things that happened with the aid of Hecht & MacArthur when a downtown financier appeared to "take over" in the days of trouble amid the Paramount-Publix ordeals of 1932.

Through it all the reader finds a driving, driving, driving force of persistence, personified in this Adolph Zukor.

Only once in all his story does Mr. Zukor take a slight defensive. He quotes from

the writings of Terry Ramsaye in which some twenty-seven years ago it was remarked that this virile, aggressive Zukor "was inwardly driven by Napoleonic ambitions. . . ." Says Mr. Zukor, ". . . Naturally I cannot agree with the reference to Napoleonic ambitions. . . ." Herewith the statement is reaffirmed. Zukor and Napoleon alike fought for their own way. Mr. Zukor did better. He had his troubles, but no retreat from Moscow, and he will end his days on no Elba.

Should Be Read in Sequel To Will Irwin Book

It is urged that this story of now should be read with and in sequel to *"The House That Shadows Built"* by Will Irwin, published by Doubleday, Doran & Company in 1928.

To many the reader Mr. Zukor's recordings of his acquisition, and shepherding of Mary Pickford will be the most interesting section of the book. It was with Miss Pickford that he built a great dominion. It is told, too, sometimes with naive candors, how he played player against player as in the case of, for instance, Marguerite Clark. Charles Chaplin gets a brush-off. Mr. Zukor does not admit it, but he never did think Chaplin was funny.

There are stories new to the record about the Frohmans, Daniel and Charles, James K. Hackett, Mack Sennett, John Barrymore, Gloria Swanson—names without end, since few indeed were the famous players who were not concerned in some fashion with the pattern of the Zukor domain. Douglas Fairbanks comes in for interesting discussion.

The recounting is not all of the far yesterdays either. You will find Bill Boyd and Hopalong Cassidy in these pages, along with the story of the late Harry Sherman, producer. Harry, by the way, it seems made a million when he was 28 years old, by acquiring ten thousand dollars worth of state's right on *"The Birth of a Nation."* He did not keep that million, though. He got some others later.

Right Down to Date, With An Eye to Current Interest

Mr. Zukor comes right down to date, with an eye to current interest and from him we have observations about such figures as Bob Hope and Bing Crosby and a chapter that brings in the names of Barney Balaban, Y. Frank Freeman, Paul Raibourn, Alfred W. Schwalberg, Russell Holman and Jerry Pickman. There is also an appreciation of Austin Keough's legal services in days of anti-trust ordeal. It must be held in mind that Mr. Zukor is not at 80 just an old man remembering—he is chairman of the board of the very active Paramount Pictures Corporation at 1501 Broadway.

ALLIED TO RECONSIDER ARBITRATION POLICY

Meeting Opens Monday in Boston; Also to Discuss Cost of New Methods

Allied may "consider" arbitration. That's as far as it goes. The subject, which may need resuscitation, will be "on the agenda" of the National Allied States Association board meeting before the convention, Monday through Wednesday in Boston.

In New York Monday, Wilbur Snaper, the organization's president, indicated that interest in the subject dictated its presentation to the board, but that he personally had no recommendations, nor did he know of any brewing. The only question will be, he said, whether Allied should join again with other industry segments in setting up an arbitration system.

Says Board of Allied Will Not Commit Itself

He added that the board, meeting during the weekend before the convention, would not discuss the merits of the two plans which already have been submitted to the industry, and also declared the board would not commit itself on any further plans. He additionally refused comment on reports that exhibitor association leaders met in New York September 21 and agreed to place the project before their respective boards of directors.

The Allied convention will be held at the Hotel Sheraton Plaza, and will consider the new techniques especially from the viewpoint of costs, and as well as the other and usual problems of the trade.

Mr. Snaper's comments in New York Monday disclosed some sentiments about arbitration which may change its status before a meeting of independent exhibitors.

Sees United Arbitration Stand As Difficult

Some of the organization's members, big and small, feel differently, he intimated, about certain points formerly acceptable. This alone makes difficult a united stand. Mr. Snaper pointed out that the subject will not be barred from the convention floor if a member decides to bring it to attention. The board itself will decide whether it will come up for convention discussion by official sanction.

Since collapse of negotiations, no one within Allied has had the authority to continue or initiate discussions, he noted. The Allied arbitration committee, comprising Mr. Snaper, Nathan Yamins, and Abram F. Myers, was dissolved.

The board also will discuss for possible presentation to the convention the report on the Senate Small Business Committee hear-



WILBUR SNAPER

by the Herald

ings of exhibitor complaints against distributors.

Costs of installing CinemaScope and stereophonic sound in theatres of varied sizes will be explained in detail Tuesday afternoon and is a subject of great interest to the membership, Mr. Snaper said. The explanations will be at the open forum that afternoon, by L. D. Netter, Jr., sales manager of Altec Service, and E. O. Wilschke, operations manager.

Third dimension also will hold exhibitor interest, with the Polaroid Corporation demonstrating Monday afternoon the latest improvements, and the Nord Process scheduled for demonstration that morning by Edward Lachman, in charge of sales, at the Exeter Street theatre. The Nord system uses two images on a single film for 3-D projection.

Another feature of the convention will be an address by Albert Sindlinger, research specialist. Mr. Snaper asserted Monday Mr. Sindlinger would disclose certain facts

"THE ROBE" FEATURE OF ALLIED PROGRAM

One of the major attractions at the Allied convention in Boston will be outside of the convention meeting rooms in the Hotel Sheraton Plaza. It will be a special showing at midnight Tuesday, of 20th-Fox's first production in CinemaScope, "The Robe," at the RKO Keith's Memorial theatre. Courtesy of Spyros Skouras, president of 20th-Fox, and Sol A. Schwartz, president of RKO Theatres.

especially interesting to the practicing local exhibitor; facts he uncovered during his research program for the COMPO admissions tax repeal program. Some of these have to do with the effectiveness of local newspaper advertising.

Also expected to gather attention at the convention will be Boxoffice Television, which recently has come up with a program of games and other attractions for theatre television.

Distribution Representatives Expected to Be on Hand

Distribution representatives were expected to be on hand, as always at conventions; but the only announced guest at midweek was Steve Brody, president of Allied Artists.

Mr. Snaper was to give the welcoming address Monday, following Norman Glassman, New England leader, who is to open the convention; and Mr. Snaper was to be followed by a keynote speaker. However, as he pointed out in New York, the convention leaders expect it to be an affair of discussion and information, rather than speeches.

Following is the program of the convention, as it was released at midweek.

Registration Monday morning was to be followed in the afternoon by the addresses of Mr. Glassman and Mr. Snaper, and the keynote address; and then Polaroid was to give its demonstration. Mr. Sindlinger, too, was expected as a speaker that afternoon. The trade show was to open at 4 P.M. The evening was to feature an open house for delegates and wives, sponsored by the Motion Picture Advertising Service, United Film Service, and Independent Exhibitors.

Film Clinics Tuesday, William Carroll Chairman

After Tuesday registration, the trade show was again to be open for inspection, and then at 10 A.M., the film clinics were to begin, with Bill Carroll as chairman. Mr. Carroll is managing director of the Allied Caravan, and from Indiana Allied. Clinics are subdivided thus: small towns and subsequent runs, drive-ins, circuit buyers, and large cities.

Following the official luncheon, there is to be that afternoon the open forum at which Mr. Wilschke and Mr. Netter are to speak. A cocktail party and New England dinner follow, sponsored by the Coca Cola Company; and then, at midnight, the convention delegates are to be guests at 20th-Fox's showing of "The Robe" in CinemaScope at the Keith's Memorial.

Wednesday's program is a round of committee meetings in the morning, and then a business meeting in the afternoon, with committee reports and conclusions.

Broadway Points to

AS CURRENT PARAMOUNT CHAMPIONS SWEEP BOX



STALAG 17

*in 13th sockeroo
week at the*

ASTOR

ARROWHEAD

(TECHNICOLOR)

*hitting terrific gross,
biggest ever at the*

HOLIDAY

BING CROSBY
in

LITTLE BOY

LOST

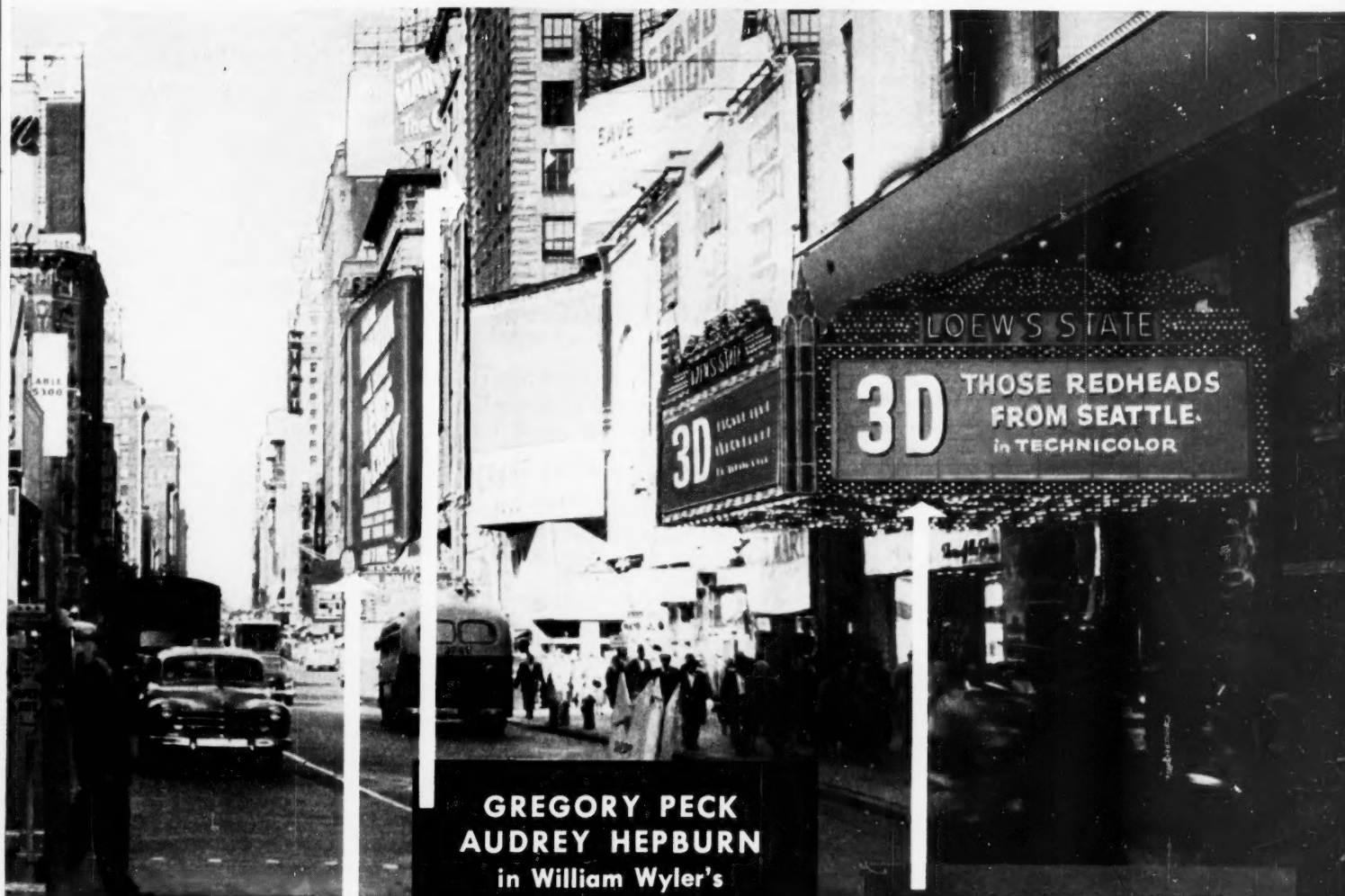
*gets Daily News'
"Highest Rating" at*

RIVOLI

And soon on the Broadways of the nation: **BOTANY BAY** (Technicolor) — Hal Wallis' **CEASE FIRE**

Paramount's Leadership

OFFICE GROSSES TO AUTUMN'S HIGH FROM COAST TO COAST...



MARTIN & LEWIS
in
THE CADDY
soars to smash
figures at the
MAYFAIR

GREGORY PECK
AUDREY HEPBURN
in William Wyler's
ROMAN HOLIDAY
*winds up five
fabulous weeks at*
**RADIO CITY
MUSIC HALL**

**THOSE REDHEADS
FROM SEATTLE**
(TECHNICOLOR)
first musical in 3-D
LOEW'S STATE

FLIGHT TO TANGIER (3-D and Technicolor) — and for Christmas HERE COME THE GIRLS (Technicolor) . . .

SMPTE OPENS MEET MONDAY

Semi-Annual Convention to Focus Light on TV, New Film Techniques

The motion picture industry and television will share common interests this Monday as the 74th semi-annual convention of the Society of Motion Picture and Television Engineers gets under way at the Hotel Statler in New York.

Films for television and theatre TV will take the spotlight with the most varied agenda in SMPTE convention history, including stereophonic sound, 3-D and wide screen films, high-speed photography, foreign language film dubbing, new film printing methods, color photography and the awarding of the annual awards. The meetings will last from October 5 to October 9.

All Industry Invited

In extending an invitation to all members of the motion picture and television industries, Herbert Barnett, SMPTE president, pointed out that "every showman today is entitled to the fullest information about the rapidly changing techniques and tools of his business."

Keynoting the five-day convention, Henry J. Taylor, commentator, will address the opening luncheon. Fred Waller, inventor of the Cinerama motion picture process, has been named to receive the Progress Medal Award. The award, the highest honor bestowed by the Society, will be presented Monday evening as the climax of the opening day's session.

Dr. W. W. Wetzel of the Minnesota Mining and Manufacturing Company of St. Paul, Minn., has been selected by the board of governors of the Society as winner of the Samuel L. Warner Memorial Award. Dr. Wetzel was named in recognition of his contributions to the development of magnetic tapes and films for sound recording.

Waller's Work Cited

"The tremendous catalytic effect" of Mr. Waller's work on the entire motion picture industry was cited by the SMPTE in its announcement of the award. "The work of Fred Waller in visualizing the possibilities of putting to practical use the peripheral vision phenomenon, first as a gunnery trainer for military use and second as what is known as Cinerama, and the tremendous effect of this work on the motion picture industry through the stimulation of intensified development, engineering and exploitation activity, represents a significant advance in the development of motion picture technology," said the SMPTE.

Presentation of the award to Dr. Wetzel will take place Monday. The Warner award is presented annually as a memorial to the



HERBERT BARNETT

late Mr. Warner, who with his brothers Harry M., Albert and Jack L. pioneered in the field of taking pictures a generation ago.

Monday afternoon's program will deal with the basic principles of stereophonic sound and stereoscopic pictures. That evening the Society's award session will take place, featuring the presentation of the Journal Award, the Warner Award, the Sarnoff Award and the Progress Medal.

Concurrent sessions on high-speed photography and stereophonic sound reproducing equipment will be held Tuesday morning, with a session of questions from the floor following the formal discussion. In addition because of the interest throughout the communications field in four-track stereophonic sound, a special all-day open forum public meeting on proposed standards for such sound systems, with an invitation to anyone interested to join in the session.

The special Wednesday sound standards meeting will run concurrently with the Society's regular program. Following a Tuesday evening session on foreign language sound conversion methods, the Society Wednesday morning will take up television film reproduction, both color and black-and-white, and lighting practices. Theatre television and television kinescope recording will be the subjects of the regular Wednesday afternoon meeting. The banquet and dance will be held Wednesday evening.

Color and black-and-white reproduction will be the subjects of Thursday's session, an afternoon meeting, followed in the evening by an intensive examination of three-dimensional film equipment and practices.

The recent history of new techniques and wide screen methods will be discussed Friday morning with the convention closing Friday afternoon with a general session.

Paramount Steps Up Pace Of Production Schedule

Paramount for the balance of the year is launching a more active production pace, with at least six new pictures set for shooting. These are in addition to Irving Berlin's "White Christmas," with Bing Crosby and Danny Kaye.

Billy Wilder's "Sabrina Fair" got under way this week in New York with Humphrey Bogart. The Hal Wallis production "About Mrs. Leslie," starring Shirley Booth, will roll at the studio next week. "Legend of the Inca," in color by Technicolor, starts October 12. Dean Martin and Jerry Lewis will return in "Living It Up," based on the musical play, "Hazel Flagg," with an October 19 starting schedule.

Among the productions for later this year are "Conquest of Space" in 3-D and color by Technicolor, to be produced by George Pal, and the James Stewart film "Rear Window," to be produced and directed by Alfred Hitchcock.

Paramount's "Seattle" Stars Greet Veterans

Stars of Paramount's first 3-D musical in Technicolor, "Those Redheads from Seattle," made a well-publicized appearance in Seattle on premiere-day last week when they greeted a ship-load of 2,800 Korean veterans. Rhonda Fleming, Gene Barry, Roscoe Ates and the Bell Sisters were at the dock to greet the soldiers in the afternoon before taking up their evening duties at the Paramount theatre, where the picture opened. The film is a Pine-Thomas production.

Kansas Theatremen's Outing A Success

The fourth annual golf tournament and stag party of the Motion Picture Association of Greater Kansas City last week was its most successful to date, with 141 attending the evening banquet, Robert Shelton, general chairman of the event, announced. Forty-seven film men took part in the golf tournament in the afternoon at the St. Andrews Golf Club. Kenneth Clark, of National Screen Service, won the low medal.

Faichney Quits U. S. Post

James B. Faichney resigned this week as chief of the production branch of the United States Information Agency New York office. Mr. Faichney wrote to J. Cheever Cowdin, director of the Agency motion picture service, that because appropriations from Congress are not forthcoming, there will be no production and hence no need for his services.

"Andersen" Breaks Records

"Hans Christian Andersen" has broken all records at Hoyts Theatres houses in Melbourne and Sidney, Australia, Ernest Turnbull, the circuit's managing director, cabled Samuel Goldwyn Productions' New York headquarters this week.

Commander Of Legion Lauds Code

The Production Code, the motion picture industry's voluntary system of self regulation, which maintains standards of decency and good taste in films, has been commended by Arthur J. Connell, National Commander of the American Legion, in a letter to Eric Johnston, MPAA president.

"The American Legion is well aware that the motion picture, as an important part of the entertainment and educational life of this nation, exercises a profound influence for good or evil in the moral life of our country," said Mr. Connell.

"The American Legion is also cognizant that the motion picture industry has for some time regulated the production of motion pictures by means of a Production Code based on the highest moral principles.

"It was with interest and satisfaction that I learned of the action of the board of directors of the Motion Picture Association of America reaffirming its support of the principles of this Production Code. This restatement of principle is most encouraging at this time. I wish, therefore, to take this opportunity to commend the board on its action and to encourage it in its efforts to support and maintain the Code in letter and in spirit."

Cinerama Will Open in Philadelphia October 5

Cinerama will make its bow in Philadelphia on the evening of Monday, October 5, at the Boyd theatre, with a red-carpet, searchlight opening planned. A telecast from the lobby will find Lowell Thomas, a Cinerama principal, interviewing celebrities.

Advertising for Cinerama Productions henceforth will be handled by the Monroe Greenthal Agency, according to Lester Isaac, general manager of exhibition. A trade paper campaign in connection with the Cinerama anniversary, openings in other cities and advertising playdates in New York, Chicago, Los Angeles and Detroit will be handled by the Greenthal office.

ABC-TV Network to Spend \$750,000 in Advertising

Advertising its stars and story properties to the extent of \$750,000 has been begun by the ABC-TV Network. Newspaper advertising and a car card campaign will take \$325,000 of this amount. The car cards are being used in cities where the network has wholly owned stations, such as in New York, Chicago, Los Angeles, Detroit, and San Francisco. Subway posters are used in New York and Chicago. The advertising stresses stars such as Ray Bolger, Arlene Dahl, Stu Erwin, Paul Hartman, George Jessel, Ozzie and Harriet Nelson, Danny Thomas and Walter Winchell.

BIG GROSS MARKED THEATRE TELECAST OF BOXING BOUT

Virtual or complete sellouts were reported by at least 25 out of the 45 theatres which carried last week's big-screen theatre telecast of the Marciano-LaStarza heavyweight championship bout from New York's Polo Grounds.

Only one breakdown was reported, at the Ritz, Los Angeles, which was unable to obtain the picture due to mechanical difficulties. The telecast was "blacked out" in the New York metropolitan area, resulting in a near sellout at the Commack drive-in, Commack, Long Island, which installed 10,000 temporary seats in addition to its 1,000-car capacity.

Cities reporting sellouts were Buffalo, Binghamton, Commack, Asbury Park, Camden, Detroit, New Orleans, Baltimore, Philadelphia, Milwaukee, Kansas City, Pittsburgh, Miami, Richmond, Los Angeles, San Francisco, Chicago, Washington, West

Memphis, Cleveland, Omaha and Albany.

In addition, it was indicated that the International Boxing Club, which promoted the bout, will realize a good deal more than the \$100,000 minimum for the theatre TV rights. It is understood that up to \$50,000 more can be received by the IBC in its deal with Theatre Network Television, which booked the event.

Typical in many respects was the reception of the bout, box office-wise, in Chicago. The telecast drew 12,000 people in four theatres having a combined capacity of 13,000 seats. The gross was roughly \$38,000, not including Federal admissions tax. The Balaban & Katz Marbo had an overflow crowd, the B & K Uptown and the Essaness Crown were virtually sold out, and the 3,500-seat B & K Tivoli played to over 2,900 patrons. Prices ranged from \$3 to \$4, plus Federal admissions tax.

Demonstrate "Panaphonic" Sound at Paramount

"Panaphonic" Sound was demonstrated at the Paramount studio last week. It was developed by Dorsett Laboratories in collaboration with the Motion Picture Research Council, and is described by Loren L. Ryder, Paramount chief technical supervisor, as "the first step, in recent months, toward simplifying, rather than complicating, presentation of motion picture entertainment." It also has economy, he said. The system is described as applicable to any standard release print with single photographic sound track, and it is claimed the sound may be moved on the screen by a special method of cueing.

Rank Pictures Receive Seven-Theatre Premiere

Two J. Arthur Rank pictures from England, distributed by Universal, Wednesday had a seven-theatre premiere in the New York metropolitan area. They are "Something Money Can't Buy" and "The Gentle Gunman." The theatres are the RKO 81st Street, 68th Street Playhouse, Symphony, and the Eighth Street, all in Manhattan, and the Vogue and Astor theatres, Brooklyn, and the Austin, Kew Gardens.

New York Theatre Changes

The New York theatre, at Times Square, for nine years running Westerns, during October, will change its policy and present first runs of quality pictures, Bernard A. Brandt, its owner, has announced. Mr. Brandt asserted the policy change was dictated by a large backlog of good pictures and a shortage of outlets in the Broadway area.

Fight Picture Is Exciting

The films of the championship heavyweight fight between Rocky Marciano and Roland LaStarza were shown last weekend in theatres throughout the country, according to Republic, its distributor. The bout, which was held the previous Thursday night, September 24, had its first showings the following night at New York RKO theatres and at several Broadway houses, including the Paramount, the Holiday, Embassy Newsreel and Translux theatres. The 20-minute film was rushed to other parts of the country.

Like the fight itself, the film was exciting in parts, even though just the highlights were used. Shown were rounds one, six, seven, eight, 10 and 11, the knockout round. This intermittent interest was due partly to Marciano's obvious superiority and partly to too many long shots. The photography, however, was generally excellent. Bill Corum, the sports columnist, did the narration, which was professional and to the point.

The International Boxing Club, which promoted the fight at the Polo Grounds in New York City, announced that a crowd of 44,562 paid \$435,817 to witness the event. In addition, the IBC will receive more than the \$100,000 minimum for the television rights in theatres.—J. R.

Makelim Takes Atlas

Hal R. Makelim has taken over Atlas Pictures Distribution Company, including stock of Harry Thomas and N. P. Jacobs, who have resigned. Sam Nathanson takes over Mr. Thomas' duties.

Terry Ramsaye Says



ART AND TAXES—The tax-burdened motion picture industry can consider with a special sort of interest a plea for "a Marshall Plan" subsidy for the Metropolitan Opera Company. Rudolph Bing, general manager, returns from Europe observing that while the Metropolitan's deficits in the order of \$300,000 or \$400,000 are a worry, the opera in "Berlin receives a subsidy of a million dollars and the Milan Opera . . . a subsidy of two million, but the Metropolitan is broke."

Mr. Bing observes that those subsidies are made possible, directly or indirectly through economic aid from the United States. He expands on the ambitious programs abroad and large plant improvements. So he says this country is in "the curious position" of subsidizing opera abroad but not at home. "Curious" is too limited a term for it.

The motion picture, as we have observed before, has made its adventuresome and successful way these fifty years by its service to an appreciative paying public. Also for more than a decade it has been paying taxes, or their equivalent, in lands overseas for varying sorts of subsidies to their film production.

"Uncle Sam presents" would be an appropriate line on European opera programs. Because he surely does.

There is that about all this which reminds of those days at the end of World War I, when tired doughboys chalked on walls over there: "We've paid our debt to Lafayette—who the hell do we owe now?"



HERE'S A NEW ONE—Just 'tother day we were quoting a Hollywood oracle-actor on his view of "the death of the star system." Now all of a sudden up from a relative obscurity comes the rocket-rise of a brightly twinkling new star, Miss Audrey Hepburn. One night in the fall of 1951 she flashed to fame on the stage of "Gigi" on Broadway. Whereupon Paramount made her a screen star in "Roman Holiday." Of course she's been around a few years with minor stage and screen appearances behind her. However, she is swiftly, brightly new in starland—in a curiously unpromising period of the art.



DOLLAR COMPETITION—Frequently this observer has remarked to the effect that general gadget installment selling and luxury merchandise competition have been most probably quite as important as Tele-

vision in pursuit of what could have been the box office dollar. Interesting relevancy appears incidentally in figures given out in connection with financing by the important Beneficial Loan Corporation, specializing in small accounts.

Of the 1,532,069 loans made in 1952, 75 per cent were to skilled and unskilled workers. The observation is made that "most small loan borrowers borrow from Peter to pay Paul." It appears that 40.8 per cent of the borrowers required the money to refinance debt for current bills. Also significant is the finding that 7.5 per cent of the loans were for vacations and travel.

Other statistics have indicated that the private debt of the people is now at an all time high.

Mainly that represents indulgence in impulse buying for a payment down and the rest postponed to some tomorrow.

Motion picture admissions are sold to impulse buyers, too, but it is strictly cash on the line out of pocket on the spot, a pocket depleted by the seductions of the sellers of ornate tangibles, like cars unneeded and deep freezers of no real utility.

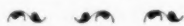
It is of small avail to appeal to judgment with such phrases as "movies are your best entertainment." Probably they are, dollar for dollar, but that is not a matter the commonality will be deliberating upon. If the units of the masses thought things out a lot of aspects of civilization would be different, maybe not better, much, but different.

The customers are not inclined to buy just movies institutionally. They are buying a picture at a time. The best picture is the one they want for their own reasons, which are likely to be simple.

Production skill consists in thinking with them, never for them.

Meanwhile it is loose money in pocket, at the moment of impulse that supports "the art."

Admission price is important—and local.



A BOOK merchandiser is being quoted as attributing a sharp upturn on sales of "From Here to Eternity" to the book customers' interest stirred by motion picture reviews indicating material did not get through to the screen. That squares with this observer's frequent comment that while public decency tends to control the screen, a continuing literary trend indicates that reading oft partakes of the nature of private vice.

Schary Sees 30 Metro Films in '54

Dore Schary, MGM production vice-president, forecast 30 releases from the company in 1954 on his visit to New York this week for conferences with Nicholas M. Schenck, Loew's president.

The number of MGM releases next year will top the company's 1954 production schedule, which calls for the filming of 21, three of which will be made abroad, Mr. Schary said. The difference will be made up by the company's backlog, which Mr. Schary termed "pretty good."

Commenting on the company's policy of making "fewer but bigger pictures," the production executive said "we'll probably stick to that policy for quite a while."

He added, however, that the policy is not inflexible, explaining that the studio would be guided by Mr. Schenck's observations on how the market is going. MGM in the current year will release a total of 45 pictures

Goldberg Resigning U-I Executive Post

Leon Goldberg has tendered his resignation as vice-president, treasurer and a member of the board of directors of Universal-International, it was learned this week. The resignation will become effective October 16. The company stated that no successor to Mr. Goldberg has been designated yet and that it is expected a meeting of the board will be called shortly after the return of Milton R. Rachmil, president, and Al Daff, executive vice-president, from their current global trip.

Anti-Trust Legislation Hailed by Johnston

JACKSON, MICH.: The United States competitive economy, with "all its benefits to producer and consumer alike," was attributed to the nation's anti-trust legislation here Tuesday by Eric Johnston, president of Motion Picture Association of America. Speaking at the Community Lecture Series he stated that it was competition more than anything else "that we in America owe our unparalleled standard of living and our unmatched proficiency in production and distribution."

Admit Communist Links

WASHINGTON: Lee J. Cobb, actor, and three other Hollywood or one-time Hollywood workers have admitted former Communist Party membership to the House Un-American Activities Committee. The others were Babbette Lang, former secretary to Dore Schary; writer Roland William Kibbee, and Charlotte Darling Adams, once the secretary of the Screen Cartoonists Guild in Hollywood.

3 in Britain See No Film Shortage

by PETER BURNUP

LONDON: Three visiting Americans—James R. Grainger, Robert L. Lippert and Steve Broidy — separately had forceful things to say here last week on the shape of things to come, in particular on the alleged pending demise of the double feature programme. None of the three would accept that at all.

Declaring he had come to Britain only to make the acquaintance of RKO men here, Mr. Grainger dismissed out-of-hand suggestion that new production policies would lead to a general product shortage.

Says Public Expects It

"People have been talking that way in this business for the last 30 years. I have yet to see it happen. In my opinion the public is educated to expect the double feature programme and will continue to expect it," he said.

Mr. Grainger felt too that the cutback in the scale of MGM and 20th-Fox production would only result in the easing of the way for the independent producer. RKO-Radio is staying in the double feature trade. The company will make 16 to 18 pictures during the next year and probably pick up another six from independents and others. They also expect to reissue about 10 established subjects.

Questioned on 3-D and wide screen possibilities, Mr. Grainger said: "You have to maintain a flexible policy throughout your business. We are not committed yet. We are making pictures in wide screen and in 3-D and our research department is experimenting now with new techniques. It will be the public who will dictate to us our eventual policy."

Called "Old Stuff"

Producer-exhibitor Lippert was equally forthright when he declared: "This present propaganda about the disappearance of the second feature is old stuff and simply won't work."

"As an industry we cannot afford a single bill policy. Overheads cannot carry it. Studios are geared for a much bigger output than people now forecast and the big bulk of exhibition will have to give the public what it wants and that is, in the main, a two-feature programme."

"It's all very well for major companies to say they are cutting their production by half and will only make so-called 'big' pictures. But no company can be sure that every picture they put on the floor is going to be a winner. And what will the majors do when they've got a couple that don't measure up? They'll sell 'em as a double bill."

Mr. Lippert also warned that a diminish-

BRITISH-U. S. AGREEMENT IS EXTENDED ANOTHER YEAR

WASHINGTON: An agreement extending for another year the basic provisions of the Anglo-American film remittance agreement, which expired Wednesday, was reached here on Friday of last week by negotiating teams for the British Government and the Motion Picture Export Association and the Society of Independent Motion Picture Producers.

The previous pact gave the American companies a basic \$17,000,000 annually without conversion restrictions, plus 33 per cent of their production investments in Britain and certain other credits which account for an additional \$4,000,000 to \$5,000,000 annually.

Of the approximate \$20,000,000 balance of American film companies' earnings in Britain annually, the largest part is liquidated in a wide variety of "permitted uses" or converted in other approved ways, leaving the companies with virtually no frozen sterling at the end of the agreement year.

ing scale of major production, unless it is checked by independent producers, will lead to exorbitant rentals. "I can tell you now," he said, "that rentals asked in America for so-called big subjects are so prohibitive that exhibitors are grateful for the second feature."

At his press conference Mr. Lippert had an apt supporting witness in his British production partner, Exclusive's James Carreras. The latter, over the last two years, has carried on a flourishing second feature business on Anglo-American co-production lines, the formula being to put in a known American name on every production. Mr. Carreras says that every picture he has made under his arrangement with Mr. Lippert has been given a circuit booking in England.

Mr. Lippert returns the compliment with the comment that three years ago it was almost impossible to get a British picture into the general hall in America, whereas now, he says, there is no difficulty whatever in getting a full release of the Lippert-Carreras output in the U. S. A new contract has been signed by the two men calling for the production here of eight pictures during the next 12 months. The programme may indeed be enlarged to 12 subjects.

Mr. Broidy was subsequently more outspoken. In the final analysis, he admitted, it's the public who will bring in the verdict. But the single feature pattern had been tried repeatedly over the years and had failed in practically every instance. Too many supposed big features simply aren't strong enough to stand up unsupported, he said. There is proved and definite demand for second features, the Monogram-Allied Artists chief claimed and if some of them fail

Formal approval by all parties of the new pact was announced Tuesday. As with the 1952 pact, American companies, according to the agreement just made, waive their rights to remittance of Eady Plan earnings, which are designed to encourage British production. The 1951 pact was modified last year to include this waiver. Previously, American companies had been allowed to remit the Eady earnings, but gave up the right at the request of the British Government at the time that country's dollar reserves were dangerously low.

Negotiating for the MPEA were Eric Johnston, president, assisted by George Weltner, Ralph D. Hetzel, Jr., Fayette W. Allport and G. Griffith Johnson. SIMPP was represented by Ellis G. Arnall, president, and James A. Mulvey. The British delegation was headed by Sir Maurice Dean and Peter Vinter and included Richard Sharp, Daniel Jones, Geoffrey Parker and Sidney Golt.

that doesn't destroy the validity of the argument.

"There is no Pulitzer prize for prophets," said Mr. Broidy, "but I am convinced that the second feature is here to stay."

▽

While he was still here, Mr. Broidy concluded a deal with Associated British executive producer, Robert Clark, for the production here of "The Black Prince," a joint Allied Artists-Associated British film to be made in CinemaScope.

▽

Released from onerous responsibilities of a year's stint as chairman of the Trades Union Congress and further refreshed by a day or two on the French Riviera, NATKE's Tom O'Brien got swiftly underway here as lawgiver in chief to the industry, and its prime castigator.

In a directive to his members he sternly rebukes the trade associations for what he calls their "tinkering policies" which he says have done "great harm"; warns that unless the associations mend their tactics and arrive at general agreement he plans, with national support, "to ask parliament itself to take steps of a character not hitherto proposed to save the industry."

Mr. O'Brien says: "It is no longer a question of the proportion of the swag that should go to this or that section in the industry but whether there will be any swag at all to share around."

Claiming also that the industry "needs no headache powders but a blood transfusion" the NATKE leader exhorts his members to write directly to their MP's asking that immediate action be taken to cut the tax. "You have a greater vested interest in the industry than stockholders, namely, your living," he says.

...AND TOMORROW

ACT OF LOVE

Anatole Litvak's production starring Kirk Douglas. Screenplay by Irwin Shaw, from Alfred Hayes' best-seller, "Girl on the Via Fleming".

ALEXANDER THE GREAT

Academy Award winner Robert Rossen's production. Spectacle on an impressive scale.

BEAT THE DEVIL

John Huston's production starring Humphrey Bogart, Jennifer Jones, Gina Lollobrigida.

BRONCO APACHE

Burt Lancaster's first for U.A. An adaptation of Paul Wellman's best-selling western, in color by Technicolor.

CROSSED SWORDS

Errol Flynn stars in a swashbuckling adventure story. Filmed in spectacular Pathecolor.

PERSONAL AFFAIR

Gene Tierney, Leo Genn and Glynnis Johns are starred in a drama of great suspense.

STAR OF INDIA

Cornel Wilde and Jean Wallace in a Widescreen, color by Technicolor adventure.

THE BAREFOOT CONTESSA

Joseph L. Mankiewicz' eagerly-awaited production—his first for U.A. A romantic drama with an all-star cast.

THE GOLDEN WARRIORS

Elia Kazan directs this S. P. Eagle production of Budd Schulberg's original screenplay.

THE MILLION POUND BANK NOTE

Gregory Peck stars in an adaptation of Mark Twain's immortal story, in color by Technicolor.

THE PURPLE PLAIN

Another Gregory Peck starrer, in color by Technicolor, based on E. H. Bates' best-seller.

THE STORY OF WILLIAM TELL

Errol Flynn stars in this all-time favorite legend, U.A.'s first CinemaScope release, filmed in Pathecolor.

COME THRU UA

Box Office Champions For September, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE CADDY (Paramount)

Produced by Paul Jones. Directed by Norman Taurog. Written by Edmund Hartmann and Danny Arnold. Cast: Dean Martin, Jerry Lewis, Donna Reed.

FROM HERE TO ETERNITY (Columbia)

Produced by Buddy Adler. Directed by Fred Zinnemann. Written by Daniel Taradash from a novel by James Jones. Cast: Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra, Donna Reed.

GENTLEMEN PREFER BLONDES (Twentieth Century-Fox)

Produced by Sol C. Siegel. Directed by Howard Hawks. Written by Charles Lederer. Technicolor. Cast: Jane Russell, Marilyn Monroe, Charles Coburn. (Champion for second month.)

LILI (Metro-Goldwyn-Mayer)

Produced by Edwin H. Knopf. Directed by Charles Walters. Written by Helen Deutsch from a story by Paul Gallico. Technicolor. Cast: Leslie Caron, Mel Ferrer, Jean Pierre Aumont, Zsa Zsa Gabor, Kurt Kasznar.

ROMAN HOLIDAY (Paramount)

Produced and directed by William Wyler. Written by Ian McLellan Hunter and John Dighton from a story by Ian McLellan Hunter. Cast: Gregory Peck, Audrey Hepburn, Eddie Albert.

SHANE (Paramount)

Produced and directed by George Stevens. Written by A. B. Guthrie, Jr. Technicolor. Cast: Alan Ladd, Jean Arthur, Van Heflin, Brandon de Wilde, Jack Palance. (Champion for fourth month.)

Natural Vision Closes Equipment Department

HOLLYWOOD: Milton L. Gunzburg, president of Natural Vision Corporation, last week ordered closed the company's department in charge of renting 3-D production equipment and service to studios. He invited bids for seven complete production units. He said, "Because of the large amount of 3-D equipment now in the possession of major studios and others it is no longer feasible for us to maintain 3-D service as costly as is required to meet our high precision standards." The company will continue to conduct its other operations.

Build 3-D Glasses Units For British Production

Two machines for the production of all-plastic 3-D glasses in the United Kingdom are now being built at the Brooklyn plant of Pola-Lite Co., manufacturers of 3-D glasses. S. G. Fassoulis, president, has announced. True View, Ltd., of England, will manufacture the glasses at its plant which is now ready to turn out the lens material. The Brooklyn machinery will supplement True View's production. An arrangement made by True View, with the J. Arthur Rank Organization, places foreign distribution of 3-D glasses through the Rank subsidiary, G. B. Kalec, Ltd. Pola-Lite is now distributing a special merchandising and promotional brochure to exhibitors featuring 3-D films across the country. In addition

to promotional selling copy on 3-D pictures, the brochure contains a line-up of Pola-Lite accessories geared to aid exhibitors in their presentation of 3-D attractions.

Katzman Schedules 16 For Columbia Program

Sam Katzman's 1954 program for Columbia will consist of 16 films, 10 of which will be in color by Technicolor, the balance in black and white. Seven writers have been assigned to write the screenplays for the properties already selected for the program. Nine more writers will be added. Screenplays now being prepared are "The Law Versus Billy the Kid," "Pirates of Tripoli," "Bat Masterson, Badman," "William the Conqueror," "Legions of Hannibal," "Lost City of the Aztecs," and "Indian Scout." Being finished are "The Saracen Blade," "The Miami Story" and "Jungle Man Eaters."

Universal "Wings" Is In 3-D and 2-D Versions

Universal Pictures has decided that "Wings of the Hawk," current 3-D Technicolor picture starring Van Heflin and Julia Adams, should be available immediately in both 2-D and 3-D versions, according to Charles J. Feldman, general sales manager. "It Came from Outer Space," Universal's first 3-D picture, will be made available in 2-D starting November 29. It is still playing 3-D engagements.

Fabian and Rosen Are Honored

PHILADELPHIA: Recognition of the aggressive leadership of S. H. Fabian, president, and Sam Rosen, executive vice-president of the Stanley Warner Corporation, was given here Thursday by Philadelphia zone managers who presented each of the two executives with a "Man of Achievement Award" (see cut).



Making the presentation on behalf of the Philadelphia personnel was Martin Quigley, publisher of THE HERALD and "Motion Picture Daily," at a luncheon at the Barclay

Hotel, which was the climax to a day-long meeting. Presentation of the awards marked not only the conclusion of the first six months of the Fabian-Rosen leadership of their newly formed Stanley Warner group, but also the kickoff of a six-month Man of Achievement Award contest open to local Stanley Warner managers.

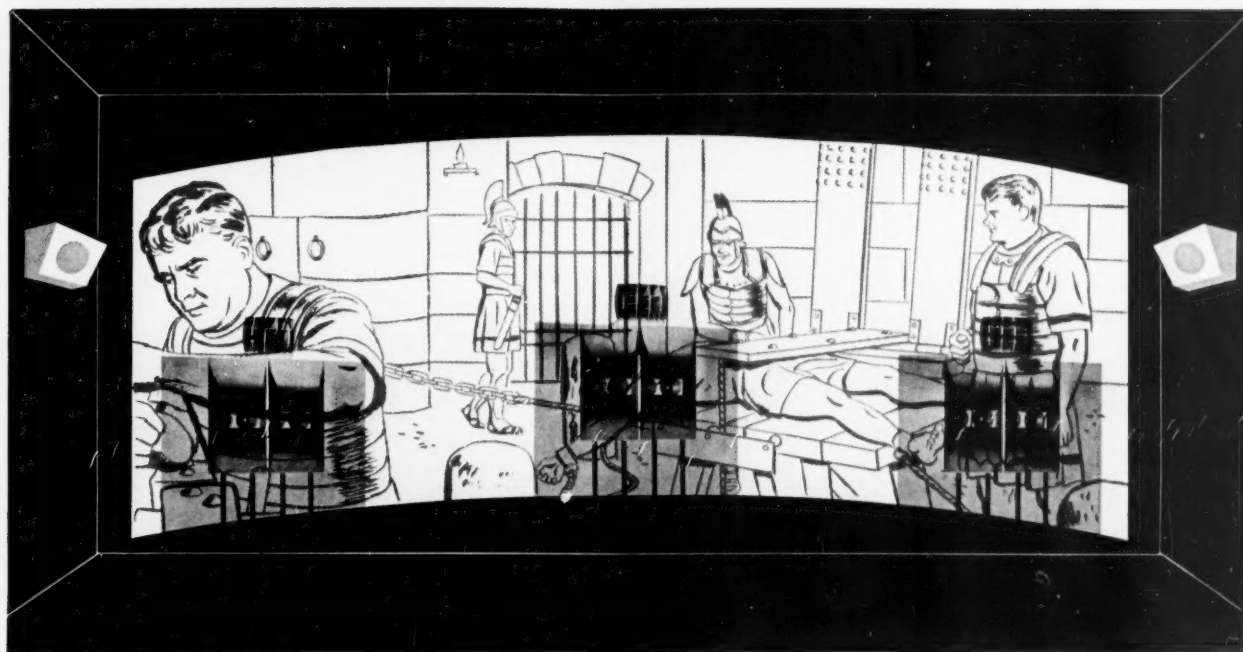
On the luncheon dais with Mr. Fabian and Mr. Rosen were Harry Kalmine, vice-president and general manager of Stanley Warner, and Ted Schlanger, the circuit's Philadelphia zone manager, who conducted the meeting. All called for aggressive selling during the coming drive, with Mr. Fabian specifically citing "merchandising activity that reaches out to recapture audiences which have drifted away from our theatres."

"The opportunity for success in our business today," said Mr. Rosen, "is greater than it has ever been. We can approach the current season with the greatest optimism and confidence that any of us have had in the last five years."

The contest will be conducted on a monthly basis with a grand prize winner selected March 1 to receive a trip to Hollywood. The contest embraces all fields of achievement in connection with theatre operation.

Griesdorf Presides at Odeon Theatres Meet

TORONTO: A wide range of subjects constituted the program for the annual Ontario regional conference of Odeon Theatres of Canada at the King Edward Hotel here last Thursday with general manager Dave Griesdorf presiding, assisted by E. G. Forsyth, assistant general manager; W. C. Tyers, of the head office advertising department, and others. Discussions on some topics were presented by the managers themselves. T. F. Moran dealt with candy-bar promotion and R. Gardner spoke on Saturday morning "Movie Clubs."



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Working behind the scenes, the Altec Companies are major contributors to the technical achievement of Stereophonic sound — an essential part of CinemaScope and most new motion picture processes.

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Altec Service can be obtained from any of the hundreds of Altec Service engineers or field representatives. Altec Lansing products and Altec Service installation supervision can be obtained through your Theatre Supply dealer.

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Universal's 39-Week Net \$2,301,007

Universal Pictures Company, Inc., this week reported consolidated net earnings for the 39 weeks ended August 1, 1953, of \$2,301,007, after provision of \$3,300,000 for estimated Federal income and excess profits taxes.

After deducting dividends on the preferred stock, such consolidated net earnings are equivalent to \$2.12 per share on the 999,306 shares of common stock outstanding August 1, 1953.

For the 39 weeks ended August 2, 1952, consolidated net earnings were \$1,752,473, after provision of \$2,650,000 for estimated Federal income and excess profits taxes and after provision of \$250,000 for contingencies. After deducting dividends on the preferred stock, such consolidated net earnings were equivalent to \$1.63 per share on the 961,698 shares of common stock outstanding on August 2, 1952.

Television Film Unit Named by Association

WASHINGTON: A special television film committee appointed by the National Association of Radio and Television Broadcasters will have as its first project the working out of a standard film contract for the use of TV stations and film companies. This was announced by Harold E. Fellows, NARTB President, as he appointed the members of the committee. The committee will hold its first meeting in Chicago October 13. Chairman of the committee will be Harold See of San Francisco, and members are Martin Campbell of Dallas and Raymond W. Welpott of Schenectady, N. Y.

Herbert Wilcox Says Market Is Right for Music Films

Herbert Wilcox, British producer, indicated in New York last week that he may turn to the production of musicals after he completes "Trouble in the Glen," the second picture to be made under his agreement with Herbert J. Yates, president of Republic Pictures. The producer was en route to Hollywood to confer with Mr. Yates on casting of the film, which is to go into production in London in about three weeks. Mr. Wilcox said he feels the market is right for musicals and that he has several such scripts under consideration.

"Actress" Opens Oct. 11

Faye Emerson will head the sponsors' committee for the benefit premiere for the American Theatre Wing, Inc., of the MGM picture "The Actress," to take place Sunday evening, October 11, at the Trans-Lux 60th theatre in New York. Spencer Tracy, Jean Simmons and Teresa Wright star in "The Actress."

PENNSYLVANIA UNIT ASKS 2-TO-1 ON ALL

PHILADELPHIA: The board of governors of Allied Independent Theatre Owners of Eastern Pennsylvania has come out—with no equivocation—for the two-to-one aspect ratio for all films, including those filmed in an anamorphic process. At a meeting here last week, the board passed a resolution citing the dangers in the current "confused and muddled equipment situation" and condemning "the confusion deliberately created," demanding immediate standardization of sound systems and the immediate standardization of screen size on a two-to-one ratio. "This ratio," said the board, "would be most suitable for the vast majority of indoor and drive-in theatres now in existence."

N. Y. Appeals Court Reserves Decision on 'Teen Age Menace'

After hearing arguments on an appeal from the New York State Board of Regents which upheld Dr. Hugh M. Flick, State Education Department, in denying a license to "Teen Age Menace," the state's Court of Appeals last week reserved decision. Philip F. Barbanell, attorney for Broadway Angels, the film's distributor, said he'd take the case to the highest courts if the Appeals Division ruled against him. Charles A. Brind, attorney for the Regents, said the film was "the most dangerous picture of its kind the Regents have even seen."

Reade Joins With Schwarz In San Francisco Theatre

Walter Reade Theatres and Schwarz Theatres of California have joined to operate the Bridge theatre, San Francisco. It is of 400 seats in the intimate art-house styling, and will continue to play that type of product. Walter Reade, Jr., said Continental Distributors, Inc., associated with his firm, will be one of the prime product suppliers. This is the Reade circuit's first venture in the west. The Schwarz organization is run by Maury A. Schwarz, and also owns the Rita, Rio, Rex and Hill theatres in San Francisco.

Not Withholding Polaroid

CAMBRIDGE: Reports that new-style 3-D glasses are being withheld from certain sections of the country until stocks of old-style glasses are used up were declared here to be "completely groundless" so far as Polaroid 3-D glasses are concerned. Jackson Turner, Polaroid 3-D viewer sales manager, said all viewers now being sold are of exactly the same style and construction. New and improved models are prepared for production, according to Mr. Turner, but it will be some weeks before the company is ready for mass production of these improved models.

Allied Unit to Seek Legal Clearance

MINNEAPOLIS: North Central Allied will seek a legal method to force distributors to make films available to subsequent runs on regular clearance, Benjamin Berger, president, revealed. The issue will be placed before the National Allied convention in Boston next week.

Mr. Berger told Minneapolis independent exhibitors at an informal session here last weekend that the problem of switched clearance dates was one which had defied solution locally. He named one company as a principal offender and added that there were numerous occasions within the past year where the company had given product first run in Minneapolis Loop houses and had then withdrawn the product entirely, ignoring the 28-day clearance practice.

The independents agreed that this situation had arisen on a number of occasions, in some instances where pictures had been bought and dated and then were withdrawn. In such cases, they added, the film company has enforced compliance with the contract at a later date when the picture was made available.

Some exhibitors doubt that there is a legal remedy possible because of the presence of three words, "as made available" in most film contracts. Others agreed that the practice of withdrawing film from release was not always done at the sole responsibility of the film companies but at the request of exhibitors themselves when there were three or more strong attractions becoming available on the same date.

Postpone Crest Action; Advance Partmar Case

WASHINGTON: Supreme Court argument in the Crest case, scheduled originally for Oct. 16, has been postponed until the week of November 9. Involved in the Crest case is the issue of whether distributors can refuse to give first run films to neighborhood theatres. The delay in the argument date is to permit certain additional information to be printed, court officials said. Argument in the Partmar theatre case, originally set for Oct. 15, will be heard Oct. 13.

Paramount Plans 3-D "Conquest of Space"

Paramount Pictures announced last week that its first 3-D "outer space" picture will be "Conquest of Space," to be produced by George Pal in color by Technicolor. The studio announced that it will apply all new improvements and advances made in 3-D by such companies as Polaroid, Eastman and Technicolor in photographing the film, which goes into production in mid-November. The film also will be made for both wide screen and standard projection.



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It has yet to be equalled. It can never be excelled.

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Box office receipts prove it!

NEW YORK . . . Warner Theatre
52nd Week
2 million patrons

DETROIT . . . Music Hall Theatre
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PHILADELPHIA . . . Boyd
Theatre. Opening October 5th—
largest advance sale for this city.

CHICAGO . . . Palace Theatre
9th Week

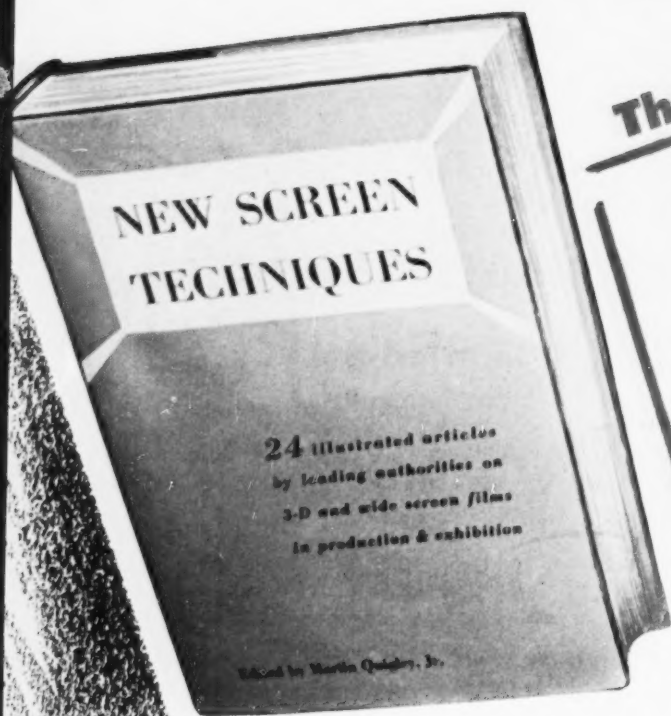
LOS ANGELES . . . Hollywood
Theatre
22nd Week

WASHINGTON, D. C. . . .
Warner Theatre
Opening day—November 5th

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Because it enables you to properly understand the vital, fundamental facts about the new screen techniques which should be known by everybody concerned in the production, distribution, exhibition or exploitation of motion pictures in these times . . .

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The CinemaScope process—
and production of "The Robe"—

occupies a complete section of 46 pages in "New Screen Techniques." Its authors are the men responsible for the development of the process, its use in making "The Robe," and its presentation to the public.

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" . . . the kind of thing exhibitors and movie critics have to know about these days . . . summarizes 'the new age' of the motion picture."

Gerald Pratley (Toronto Telegram)

"Informative . . . helpful . . . terms the layman can understand. Moviegoers and theatremen who are all at sea over the many systems can learn and understand their principles and application . . ."

Daily Film Renter (England)

"This is not merely a book for the student. It contains much of inestimable value to the exhibitor as well as the producer."

Arthur Mayer

"We are all deeply indebted . . . has made the wisdom of the experts available to all of us. I urge you to send posthaste for a copy of New Screen Techniques."

A. E. Daff (Exec. v. p., Universal Pictures)

" . . . a 'MUST' for all who want to keep pace with the rapid changes in our industry."

Russell V. Downing (Pres., Radio City Music Hall)

" . . . it contains a wealth of information most helpful to all exhibitors in this period of transition . . ."

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" . . . extremely interesting . . . a wonderful job . . ."

Anselmo Rendueles (Key West, Florida)

"I find it very interesting and helpful since we are converting to CinemaScope."

Hollywood Reporter

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Allen M. Widen (Hartford Times)

"New Screen Techniques is required reading for the film industry and of more than passing interest for the layman."

Morton G. Thalhimer, Jr. (Richmond, Virginia)

" . . . all of us here will gain much useful and valuable information from it . . ."

Louis W. Schine (Schine Circuit)

" . . . Please send ten additional copies . . ."

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

DIRECTOR Robert Aldrich says, "I have learned that in today's market the only important picture is one that goes out and makes money at the box office." Director Aldrich is at 36 a veteran of 14 years in the stern school of production experience, much of it assistant-director experience, which is the hardest kind and the best teacher. The names of the directors he worked with in his rising years are those of just about all the greats there are, plus the inevitable numbers of other kind.



Robert Aldrich

He says, "From all of these I learned the art and technique. But from reading the trade papers, from going to the theatres in my neighborhood, and from meeting and talking with exhibitors, I learned the exhibitor's only criteria. He doesn't care how good the newspaper reviews of a picture are, nor how expansive the advertising. He realizes, and taught me, that there are no fixed values that make a picture a smash. He taught me to make pictures simply, make them easy to understand, and to make them so the ticket-buying public will hustle off their television seats and go to the theatre to see them."

First Opportunity Came from Television

His reference to television is not unfriendly, for it was television that gave him his first directorial opportunity. That came when the late Harry "Pop" Sherman, knowing his ability by observation and learning of his ambition, encouraged him to strike out on his own as writer and director. He began directing television films in New York, doing so well at it that the overlords of MGM, aware of his Hollywood production background and apprised now of his procedural proficiency, drafted him to direct "The Big Leaguer," with Edward G. Robinson and Vera-Ellen, which had been set up for a 19-day shooting schedule. That's a minimum among minimums for MGM, but Aldrich cut it to 14.

Mr. Aldrich widened his field of operations in the case of "A World for Ransom," which he co-produced and co-wrote in addition to directing, and his next directing job—save for some of those 30-minute Four Star Theatre video films—is to be "Bronco Apache," a Burt Lancaster vehicle which

Norma Productions (that's Lancaster and Harold Hecht) is to produce from a Paul Wellman novel for United Artists release.

His 14 years of assorted motion picture experience and his experience in the television field, east and west, have brought Robert Aldrich to a number of firm convictions. One is, "The future of the industry rests with people, and not with processes. I agree with John Huston, Joe Mankiewicz and Dore Schary. Shoot it in wide screen, narrow screen, 2-D, 3-D, and some day 4-D, but people make movies, and so long as we have people capable of turning out films like 'From Here to Eternity' we'll have box office. So long as we have box office, we'll have a live, vital motion picture industry."

COME AUTUMN, with its art-theatre weather, the Greek-language feature, "The Barefoot Battalion," produced and directed in Salonika by Gregg Tallas, for the Peter Boudoures Film company, will be departing what is known here as "the Bel-Air circuit" for admission-exhibition in the art-theatres of New York and other major eastern cities. Although completely edited, scored and processed several months ago, the film has been withheld by its producer-director pending decision as to distribution method, for it is regarded as considerably more than a commercial venture by its maker, a native of Athens, American-reared and educated, who studied dramatics at the American Laboratory Theatre in New York, and organized the Toy theatre in Atlantic City, before coming to Hollywood in 1937 to learn motion picture production from the vantage point of a film-editing berth at MGM.

To him the production is an expression of the courage, the fortitude and the dedication to democratic freedom and justice that sustained the Greek people in the hardships and horrors of the Nazi occupation.

THE START OF six pictures and the completion of six others brought the week to a close with no change, numerically, in the shooting level.

The standout among the new undertakings is the long awaited "White Christmas," Paramount, which got going with Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen, Millard Mitchell, Mary Wickes, Percy Helton, and many more. Robert Emmett Dolan is producing the picture, in color by Technicolor of course, and the great Michael Curtiz, unrivalled for versatility, resourcefulness and plain, outright competence, is directing.

"Sabrina Fair," Paramount, is being pro-

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS
Ghost of O'Leary
(Associated British)
Arrow in the Dust
Yukon Vengeance

PARAMOUNT
White Christmas
(Technicolor)
Sabrina Fair
UNIVERSAL-INT'L
Magnificent Obsession

COMPLETED (6)

ALLIED ARTISTS
Bomba and the Golden Lion
INDEPENDENT
Space Station U.S.A.
(Tors)
Man in the Attic

(Panoramic)
Three Young Texans
(Panoramic)
MGM
Miss Baker's Dozen
WARNER BROS.
Dial M for Murder

SHOOTING (19)

COLUMBIA
Black Knight (Warwick, Technicolor)
Kiss and the Sword
(Esskay, Technicolor)
Mad Magician (Small, 3-D, Technicolor)
INDEPENDENT
Gorilla at Large
(Panoramic, 3-D, Technicolor)
Gatling Gun (Panoramic, Technicolor)
River Beat (Abtcon)
Duel in the Jungle
(Moulin-Asso, British, Technicolor)
Americano (Moulin)

REPUBLIC
Red Horizon (Trucolor)
20TH CENTURY-FOX
Night People (CinemaScope, Technicolor)
We Believe in Love
(CinemaScope, Technicolor)
River of No Return
(CinemaScope, Technicolor)

MGM
Executive Suite
Rose Marie (Eastman color, Cinemascope)

UNIVERSAL-INT'L
Johnny Dark (Technicolor)
Fort Laramie (Technicolor)
Far Country (Technicolor)
Saskatchewan (Technicolor)
WARNER BROS.
Phantom Ape (Warner Color, 3-D, all-media)

duced and directed by Billy Wilder in New York, with Humphrey Bogart, Audrey Hepburn, William Holden, John Williams and Martha Hyer among the principals.

Jane Wyman and Rock Hudson went before Technicolor cameras in "Magnificent Obsession" for Universal-International, with Charles Bickford, Agnes Moorehead, Barbara Rush, Robert Williams and Will White in support. Ross Hunter is producer and Douglas Sirk is directing.

Allied Artists' Hayes Goetz launched "Arrow in the Dust," directed by Lesley Selander, with Sterling Hayden, Coleen Gray, Keith Larsen, Jimmy Wakely and Tom Tully in the cast.

"Yukon Vengeance," Allied Artists, is produced by William F. Broidy and directed by William Beaudine, with Kirby Grant, Mary Ellen Kay, Carol Thurston, Monte Hale, Henry Kulky and Chinook, the dog.

Allied Artists and Associated British Pictures jointly started producing "The Ghost of O'Leary" in England, with Yvonne de Carlo, Barry Fitzgerald and David Niven heading an international cast.

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Screen History...
20th Century-Fox's
First Picture*

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"THE ROBE"
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HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

People in The News

ERIC JOHNSTON, president of the Motion Picture Association of America, has been reappointed by President Eisenhower to another two-year term as chairman of the International Development Advisory Board.

CECIL BERNSTEIN, managing director of Britain's Granada Circuit, has arrived in New York from London to study new film presentation techniques.

ROY M. BREWER, IATSE international representative, will address a group of "How to Apply Tactics Which Defeated Communists in Hollywood to the New York Entertainment World" at New York's Steinway Hall Monday night.

MARTIN LEVINE, Brandt Theatres executive, was guest of honor at a luncheon in New York Monday marking the completion of 20 years in the theatre business on New York's 42nd Street.

DOUGLAS G. LOTHERINGTON, has been appointed acting managing director of RKO Radio Pictures Australasia, succeeding **RALPH DOYLE**, who resigned.

UMBERTO ORLANDO, former Warner Bros. sales manager in Italy, has been promoted to general manager, succeeding **MARIO ZAMA**, resigned.

ROBERT HYNES, city manager for Walter Reade Theatres in Asbury Park, has been elected to the board of directors of the Chamber of Commerce.

L. HAYWARD BARTLETT, director of advertising for the Eastman Kodak Co. for many years, retired September 27 during

his 40th year with the company. He will continue as a consultant.

DICK RICHARDS, film critic and general entertainments columnist for the Sunday Pictorial in London for the last 15 years, has resigned.

CHARLES E. MCCARTHY, information director of COMPO, has returned to his office duties following an illness.

AL HORWITZ, Universal-International studio publicity director, has resigned to join Arthur P. Jacobs and Associates as a partner.

HARRO V. ZEPPELIN, formerly manager of Westrex Corp.'s subsidiary companies in Japan, China and Argentina, has been transferred to the Far East.

NATHAN D. LEVIN has been appointed to succeed the late **M. HARLAN STARR** as manager of Allied Artists' Detroit exchange.

ARTHUR KRIM, president of United Artists, will leave New York for the coast Monday, and upon his return to New York will go to Europe to discuss further co-production deals.

DINO DE LAURENTIS and **CARLO PONTI**, executive heads of the Ponti-De Laurentis Studios in Rome, will arrive in New York Sunday for a week of conferences with executives of Italian Films Export.

UDA B. ROSS, Westrex Corp.'s director for Latin America, has returned to his New York office following a review of operations in Venezuela.

the growing international market for Italian films. Dr. Gualino was to remain in New York a week conferring with I.F.E. executives before returning to Rome. The New York office of I.F.E. also announced this week that the first Italian-produced CinemaScope feature will be "Judith and Holofernes," a Biblical story in color by Technicolor starring Silvana Mangano. Jean Negulescu will direct, his first assignment in a long-term deal with Italian interests.

Mohr Named Publicity Manager for RKO

Mervin Houser, RKO Radio eastern director of advertising, publicity and exploitation, has announced the appointment of Milt Mohr as publicity manager. Mr. Mohr has been assistant publicity manager since April, when he joined the company from Paramount. The manager's position has been vacant.

Fox Lays Out \$30,000,000 TV Program

Matthew Fox this week unveiled the beginnings of his contemplated \$30,000,000 program of films for television. The first will be "Duffy's Tavern," with Ed Gardner, radio star. This began production last week in Culver City, with Hal Roach, Jr., as producer.

It will cost almost \$5,000,000 over three years. It will comprise 117 films, at the rate of 39 per year. Each will cost \$40,000.

Production is under Motion Pictures for Television, Inc., of which Mr. Fox is board chairman. Speaking in Culver City, Mr. Fox said within the next month he would announce six more top name programs, also to be made for local stations rather than networks, and also to be on a basis of 117 films, each.

He added the Gardner show would be made both in Eastman Color and black and white. He said an advantage to his general approach was that until now local TV stations only could get top name programs from national networks. He pointed out there now are 256 stations, and 274 more are licensed and that the Federal Communications Commission has been granting five to seven new licenses each week.

Lew Kerner, MPTV programming chief, has been appointed vice-president.

Set November for RKO Cammack Tribute

DALLAS: A special tribute to Ben Cammack, district manager of RKO Radio Pictures for the Dallas, Oklahoma City and Memphis exchange territories, will be paid during November. Designated as the "Ben Cammack Month," the objective is a maximum number of bookings on both RKO Radio features and short subjects. Sol Sachs, branch manager at Dallas, has been appointed drive leader and he will be assisted by Ralph Williams, branch manager at Oklahoma City, and Reg Reagin, manager at Memphis. Mr. Cammack, who makes his headquarters in Dallas, is a veteran of the RKO sales organization, having joined the company in 1934. He has been district manager in the southwest since 1942.

New York Cashiers Install New Officers at Dinner

New officers were installed this week by the Motion Picture Theatre Cashiers Union, Local B-52, New York. They are Anne Gagnon, president; Margaret Brown, business manager; Betty Stieff, treasurer and financial secretary; Minnie D'Agostino, recording secretary, and Eva Preuss, sergeant-at-arms. The installation was at dinner Tuesday night, with some officials from the IATSE and from the RKO circuit attending.

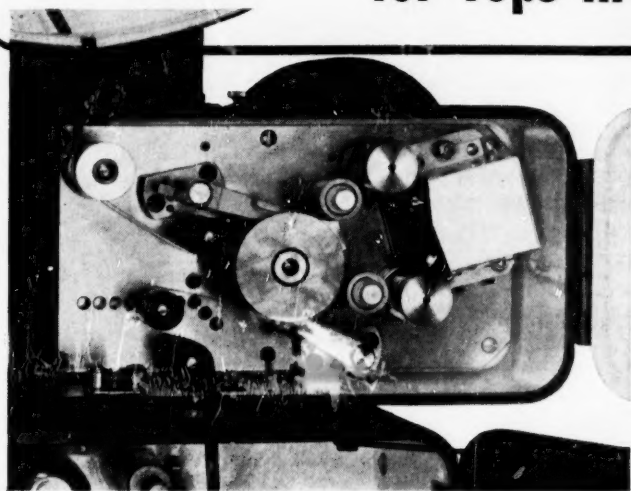
Johnston Chairman of Annual Pioneer Dinner

Eric A. Johnston, president of the Motion Picture Association of America, has been named Chairman of the 15th annual dinner of the Motion Picture Pioneers to be held November 12 at the Astor Hotel, New York. It was announced this week by Jack Cohn, president of the organization. This year's dinner will honor Barney Balaban, Paramount president, as well as salute the advent of 3-D, wide-screen and other important industry innovations.

Dr. Gualino of I.F.E. Ends Worldwide Market Survey

Dr. Renato Gualino, general director of Italian Films Export and president of I.F.E. Releasing Corporation, was scheduled to arrive in New York City this week in the last lap of a round-the-world flight to survey

Available Now! NEW Westrex "pent-house" Reproducer for Tops in Stereophonic Sound!



**For theatres outside U. S. A. and Canada
and for studios everywhere**

Westrex R9 Stereophonic Reproducer — This front view shows the easy threading features, the tight loop essential for quality reproduction, the magnetic head (upper right), the 32-tooth sprocket and associated film pads which, when lifted, lock the sprocket for accurate threading, and the various idler roller positions which match the lengths of film paths in different makes of projectors.

The Westrex R9 Stereophonic Reproducer scans four magnetic tracks from a composite print and is the simplest, most economical way to reproduce stereophonic sound at its best.

The R9 reproducer is designed for use with standard theatre equipment without replacing or making obsolete any modern projector or sound head. It is also useful in studios for re-recording,

electrical printing, and preview room purposes.

The R9, which is a film pulled mechanism, requires no special motor or drive. The 4-track magnetic head may be replaced by a 3-track, 5-track, or any other kind of magnetic head.

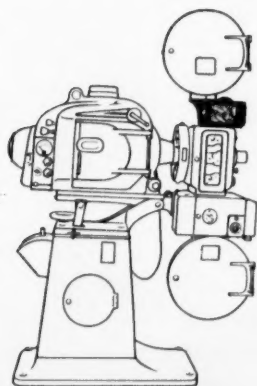
When the stereophonic features of the R9 are not in use, they are by-passed in threading the film through to the photographic sound head.

This reproducer employs the well-known Davis drive and flutter suppressor with two impedance drums, which result in a total flutter performance of below .10%

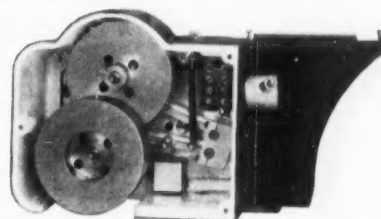
in the low frequency rates ordinarily perceived by listeners and below the Academy standard of .15% for all frequency rates.

This unit requires no special lubrication or maintenance as the rollers and impedance drums are equipped with ball bearings.

The R9 — like the quality Westrex amplifying equipment and loudspeaker systems — is distributed by 64 Westrex offices in 36 countries.



Westrex R9 Stereophonic Reproducer installed between the upper magazine and the projector mechanism. It measures only 6¾" in height, 13" in width, and 6¾" in depth.



Westrex R9 Stereophonic Reproducer — The rear view shows the two fly-wheels, the flutter suppressor mechanism, and the output terminals for the magnetic tracks.

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COMPO Tax Unit Plans Its Strategy

Pat McGee and Col. H. A. Cole, co-chairmen of the Council of Motion Picture Organization's tax repeal committee, will undergo a period of "listening and visiting" in connection with the renewed tax repeal campaign, having sent instructions to the committee's state chairmen.

In explanation of the term "listening and visiting," the co-chairmen said in New York early this week they expected to visit regional chairmen and attend meetings when necessary and to listen to the chairmen's problems, personally and on the telephone, when needed.

With the field men having received their instructions, Mr. McGee and Col. Cole will await developments and also will concentrate on reviving exhibitors' enthusiasm in seeking removal of the 20 per cent Federal admission tax. Later in the week Mr. McGee left for Oklahoma City and Denver, while Col. Cole was scheduled to remain in New York until the opening of the National Allied convention in Boston next Monday.

Last week the COMPO co-chairmen announced that the organization was sending out to chairmen in the field a list of questions which Congressmen are likely to ask in connection with a new repeal campaign. The questions, designed to alert the industry and keep it informed, cover present conditions of the industry, 3-D and wide screen effects on box office power, as well as how the exhibitor feels about tax relief for other pressed industries.

Brotherhood Dinner to Honor Mervyn LeRoy

Mervyn LeRoy, director, will receive the World Brotherhood citation at the first World Brotherhood dinner for the motion picture industry on the Coast, October 15. The dinner will be at the Beverly Hills Hotel. It is sponsored by World Brotherhood, formed in 1950 to lessen frictions created by cultural differences and misunderstandings. Jack L. Warner, vice-president of Warner Brothers, is chairman of the dinner committee. The citation is for Mr. LeRoy's direction of "Quo Vadis," a "film of significance to Christianity and appreciative of Judaism."

Bogart Leaves Warners

HOLLYWOOD: Humphrey Bogart has asked for a release from the balance of his contract with Warner Bros. and the release has been granted. He had been with the company 17 years. He has been signed by Figaro Productions, Inc., for "The Barefoot Contessa," which Joseph L. Mankiewicz is writing, producing and directing as his first independent film for United Artists release.

Famous Players Wins Ontario TV Approval

TORONTO: Famous Players Canadian Corp. has won out against stiff competition for authorization to operate a television station at Kitchener, Ont. Following a public hearing of applicants at Winnipeg last week, the board of governors of the Canadian Broadcasting Corp. formally recommended to the Federal Government the granting of a license to Central Ontario Television, Ltd., for a Kitchener television studio. Famous Players has a 50 per cent interest in the Kitchener project as well as in the company which has started construction of a television station at Quebec. Approval of the CBC recommendation by the Government is considered a formality.

Coast Theatre Owners Ask TOA Membership

The Theatre Owners of Washington, Northern Idaho and Alaska last week petitioned the Theatre Owners of America for membership. The board announced it believes affiliation in these changeable times with a large national organization would be advantageous. The board pointed out, it also would strengthen the national organization by increasing its areas of representation. On the board are B. F. Shearer, W. B. McDonald, Fred Mercy, Fred Nessel, Erwin Fey, L. D. Lukan, Joseph Rosenfield, William Connor, William Tedford, Fredric Danz, Mildred Wall, Mike Barovic, F. M. Higgins, Chester Nilsson, and J. M. Hone, the executive secretary.

U. S. Supreme Court Hears Case on Chicago House

The United States Supreme Court last week was requested to throw out an Appellate Court decision freeing the RKO circuit's Grand Theatre, Chicago, from the injunction which limits to two weeks first run exhibitions for all theatres which were defendants in the Bigelow case which resulted in a decree. Florence Bigelow and others petitioned for the Supreme Court action. The RKO interests, meanwhile, claimed their theatre should be released from the injunction because RKO Pictures was divorced from the property after the Bigelow decree in 1947.

Loew Circuit Shifts Washington Men

New assignments for the managers and staffs in the Loew circuit, Washington, D. C., district have been disclosed by Orville Crouch, eastern district manager. Allan Zeem, manager-producer at the Capitol for two years, returns to New York for another manager post. Joe Margolis, who had been managing the Palace, succeeds him. Orangelio J. Ratto, on limited duty for some time because of illness, returns to his old position, manager of the Palace. Kermit Allum, assistant manager at the Capitol, will manage the Loew's, Evansville, Indiana.

Agenda Set For TOA's Convention

CHICAGO: The schedule of events for the 1953 Theatre Owners of America annual convention and trade show, combined with the Theatre Equipment and Supply Manufacturers Association trade show, to be held at the Conrad Hilton Hotel here November 1-5, has been completed.

David Wallerstein, convention chairman, announced the schedule as follows:

Sunday—Registration and opening of trade show. Hospitality and information booths manned for delegates' pleasure and necessities, special tickets for theatres and other events are scheduled. Executive committee meetings in the evening.

Monday—Registration and trade show continues. Special TOA and TESMA showing of Cinerama and inspection of equipment at 10 A.M., Palace theatre. Special theatre concessions committee meeting in the afternoon. Board of directors meeting.

Tuesday—Opening of convention business sessions, keynote speaker, president's report. Luncheon. Business session in the afternoon. Coca-Cola beefsteak party at Saddle and Sirloin Club in the evening.

Wednesday—Business session in the morning. Luncheon. TESMA-TOA theatre equipment and new process forum in the afternoon. Pepsi-Cola party, including ice show in the evening.

Thursday—Business session in the morning. Luncheon. Final business session followed by a board of directors meeting in the afternoon. National Carbon Co. cocktail party and annual president's banquet in the evening.

"Advance registrations and general interest already evidenced by exhibitors throughout the country are indicative that this year's convention and trade show will be the greatest in the history of TOA," Mr. Wallerstein declared.

Among those who completed plans for the convention at a recent meeting, in addition to Mr. Wallerstein, were Alfred Starr, president; Herman Levy, general counsel; Howard Bryant, administrative director, and Charles E. Lewis, TOA convention and trade show director.

MGM Testing "Torch" In Three Approaches

MGM is opening the Joan Crawford starring vehicle, "Torch Song," in three different, separated cities, with three different selling approaches. In Syracuse, it will be stressed as a musical. In Columbus, Ohio, it is an off-beat love story, inasmuch as its theme is Miss Crawford's love for a blind pianist; and in Richmond, Va., a combination is being tried. The picture will open in New York in mid-October in the Loew's State.

Committee For Rogers Drive Set

Charles Feldman in the third year as national distributor chairman of the Variety Clubs-Will Rogers Memorial Hospital's annual Christmas Salute, has completed the organization of the Committee for the 1953 Christmas Salute October 15 to January 15.

The Christmas Salute, in which every employee in the amusement industry is contacted for greeting signatures and contributions to the industry's own Will Rogers Hospital, is the backbone of the hospital's fund raising activity. The Christmas Salute scrolls and other campaign material, are being shipped to exchange area distributor chairmen for distribution to theatres and allied industry companies through all company branch managers and salesmen.

The national distributors committee, by exchange areas, is as follows: Albany; Jack Goldberg; Atlanta, William D. Kelly, Jr.; Boston, J. M. Connolly; Buffalo, Stanley Kositski; Charlotte, J. W. Greenleaf; Chicago, William J. Devaney; Cincinnati, Edwin M. Booth; Cleveland, Harry S. Buxbaum; Dallas, H. C. Vogelpohl; Denver, Marvin Goldfarb; Des Moines, Donald R.

Hicks; Detroit, Joe Baringhaus; Indianapolis, Claude W. McKean; Kansas City, Tom Baldwin; Los Angeles, A. Swerdlow; Memphis, Louis C. Ingram; Milwaukee, Lou Elman; Minneapolis, J. T. McBride; New Haven, Jules Livingston; New Orleans, Luke Conner; New York, L. S. Gruenberg; Oklahoma City, R. B. Williams; Omaha, D. V. McLucas; Philadelphia, Ulrik F. Smith; Pittsburgh, Al Levy; Portland, J. R. Beale; St. Louis, C. D. Hill; Salt Lake City, C. R. Wade; San Francisco, Jack M. Erickson; Seattle, Paul McElhinney; Washington, D. C., Joe Rosen; Florida, Paul Hargette.

Copyright Groups to Hold New York Dinner Oct. 7

The Copyright Society of the U. S. A., in conjunction with the Copyright Luncheon Circle, will hold a dinner October 7 at the Columbia University Club in New York. Luther H. Evans, director-general of UNESCO, and Arthur Fisher, registrar of copyrights, will be guests of honor.

Sue on Percentage

Raymond, William and Pauline Suyt, operating the El Rey, Rita, and Vallejo Auto Movies theatres at Vallejo, Cal., have been sued by Paramount, Loew's, Universal, Warners and Columbia for alleged under-reporting of receipts.

Schwalberg JDA Dinner Chairman

Al W. Schwalberg, president of Paramount Film Distributing Corp., will be dinner chairman for Cinema Lodge of B'nai B'rith for the Joint Defense Appeal dinner to honor Harry Brandt October 21 at the Hotel Waldorf-Astoria in New York. The announcement was made by William J. German, of W. J. German, Inc., who is general chairman of the amusements division of JDA.

Mr. German noted that Mr. Schwalberg is working closely with Max E. Youngstein, dinner chairman for the motion picture division.

The industry and Cinema Lodge are helping JDA raise New York's share of the \$5,000,000 needed to finance the activities of the American Jewish Committee and the Anti-Defamation League. JDA is the fund-raising arm of the two organizations.

It was also disclosed that Moses L. Kove, attorney; Martin Levine of Brandt Theatres, and Burton Robbins of National Screen Service Corp., are serving as co-chairmen for Cinema Lodge in this year's JDA dinner drive.

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COLUMBIA'S

**LATEST
AND
GREATEST
SERIAL
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THE GREAT ADVENTURES OF CAPTAIN KIDD KING OF PIRATES

**ALL THE ADVENTURE
OF A FULL-LENGTH
FEATURE JAM-PACKED
INTO EACH EPISODE!**

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A COLUMBIA SUPER-SERIAL

**A MIGHTY CAMPAIGN BOOK FOR MIGHTY
PIRATE PROMOTIONS (Available at National Screen)**

The National Spotlight

ALBANY

The Albany area delegation to the National TOA convention in Chicago is expected to include: Harry Lamont, Lewis A. Sumberg, Sylvan Leff, Jules Perlmutter, Gerald Schwartz, and Sidney Urbach. . . . Isidore Bernstein, who formerly operated the Palace in Schenectady, is now managing the Grand in Watervliet. Lou Jeffords, ex-manager of the Grand, will manage the Carol, long known as the Chester, in Chestertown, when Jules Perlmutter reopens it in October after extensive remodeling. Perlmutter leased the 450-seat theatre from the Walter H. Wertine estate. . . . Ellis Eisenstein is buying the Colony in Schenectady from John Gardner. The latter will continue to operate the Turnpike drive-in at Westmere, Albany suburb. Gardner and Alfred Russ, Turnpike concession manager, won first prize awards in the recent per car sales contest conducted by Tri-State Automatic Candy Corporation of Buffalo. The West Rome drive-in, owned by Lou Goldstein, erstwhile assistant chief buyer and booker for Schine Circuit, took third prize.

ATLANTA

N. C. Robinson, owner of the New theatre, Jackson, Ga., is confined to his home as a result of an auto accident. . . . Jimmy Roberts, manager Toddy Pictures, back at his desk after a trip to New Orleans. . . . W. W. Fincher, Jr., has sold his Stardusk drive-in theatre, Tallapoosa, Ga., to Carl Branscome, theatre owner from Smyrna, Ga. . . . In on a booking trip was A. L. Morgan, Liffred Theatres, Alabama. . . . Dave Prince, Southern district manager, RKO, back in his office after a trip to the Jacksonville, Fla., branch. . . . Herman (Dusty) Rhodes, drive-in owner in Alabama and Georgia, back in Atlanta after a vacation trip. . . . Don Hassler, officer-manager, Astor Pictures of Georgia, back from Nashville, Tenn. . . . President William Richardson, Astor Pictures, and the wife enjoying a vacation in New Orleans. . . . Mrs. Mary Brockett, head booker, Crescent Amusement Co., Nashville, Tenn., back there after a trip to Atlanta. . . . A new 600-car drive-in theatre, owned by Fred Kent, and operated by Talgar Theatres in Jacksonville, Fla., will open October.

BOSTON

A large group of industry friends turned out for the farewell and testimonial luncheon for Nathan Levin, former Allied Artists city salesman, who has been promoted to branch manager on the Detroit exchange. This affair, sponsored by the Variety Club of New England, followed closely on the successful testimonial luncheon tendered John Moore, Paramount executive, who was recently promoted to assistant Eastern division manager. . . . Al Somerby, well known veteran thea-

treman who headed the Old Howard for many years, has retired and is now living leisurely at his Winchester home. . . . Astor theatre will play "Little Boy Lost" for its next production.

BUFFALO

The Marciano-LaStarza telecast at the Center was a success from every angle. The theatre was sold out early on the morning of the fight and that night over 200 standing room tickets were sold at \$3 each. The gross was close to \$7,000. Manager Leon Serin declared he could have sold 2,000 more

seats if they were available. . . . Jack Chinell, RKO branch manager, and members of his staff are all excited about the four weeks dedicated to district manager Morris Lefko starting Nov. 6. . . . Judge John Knight has postponed the Schine divestiture hearings until Oct. 21 in Buffalo Federal court. . . . Mr. and Mrs. Nat Marcus have announced the engagement of their daughter, Anita, to Jules Kutner of Niagara Falls. Marcus is manager of the local WB exchange and Kutner is a nephew of Al Pierce, former manager of Shea's Bellevue in Niagara Falls and now the new owner of the Elmwood in Buffalo. . . . Four executives of the Glow-meter corporation of Buffalo, makers of screens for CinemaScope, attended the "Robe" premiere at the Roxy in N. Y. They were: Agis I. Mihalakis, president; Arthur R. Lerch and W. B. Russell, vice-presidents and George Rynders, treasurer.

WHEN AND WHERE

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-9: 74th semi-annual convention of the Society of Motion Picture and Television Engineers, Hotel Statler, New York City.

October 6-7: Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

October 10-11: Colosseum of Motion Picture Salesmen of America, annual convention, Jung Hotel, New Orleans, La.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

CHICAGO

Individuals scheduled to play important roles in the forthcoming Popcorn Industries Convention and Exhibition at the Conrad Hilton Hotel here on October 11-12-13-14 include such well-known motion picture industry figures as Ken Wells and J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, co-social chairman. . . . Attorney Richard Orlikoff, one of the lawyers representing the American Civil Liberties Union in its battle to permit exhibition of "The Miracle" in Chicago has returned from Europe. . . . Sam Levine has been appointed co-manager of the B. & K. Southtown. . . . Midtown and Studio theatre anti-trust suit hearings have been postponed, pending possible settlement between the plaintiffs and defendants. . . . Julius Silverman, formerly of Bell and Howell, has been appointed head of Radiant Manufacturing's Chicago plant. . . . Lester Crown has been elected to the board of Stanley Warner Theatres. . . . The Sky-Hi drive-in, on Roosevelt Road west of Chicago, has opened a new snack bar and concessions stand. . . . Women's division of Variety Club has scheduled a screening at the Carnegie theatre to help purchase equipment for La Rabida Jackson Park Sanitarium.

CINCINNATI

The Cincinnati Variety Club, Tent No. 3, which staged an Old Newsboys' Day last week, realized approximately \$20,000 from the sale of a special tabloid edition of the Cincinnati Times-Star, in which some 1,500 prominent business and professional people sold the paper on the city's streets for whatever amount the purchaser wished to pay. Services of all Times-Star employees were donated, and the proceeds from the sale will be turned over to the Hamilton County Committee for Retarded Children. . . . A novel

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stunt which resulted in considerable publicity in the local press was staged by Elstun Dodge, operator of the suburban Elstun theatre. When pickets of Local 327 paraded in front of his theatre during a recent dispute with projectionists, Mr. Dodge provided the pickets with comfortable rocking chairs. The picketing now has ended, and the projectionists are back on the job. . . . A 400-car drive-in theatre has just been opened at West Union, by William Hitchcock, of Winchester, and Russell Ranwater, of Seamon, Ohio. . . . In a tie-in between the Fairbanks theatre and a distributor of school supplies, a ticket to the theatre was given to each purchaser of school supplies in Springfield, Ohio, in which some 20 stores participated.

CLEVELAND

Approximately 5,600 people paid slightly over \$20,000 at the S-W Allen and Hippodrome Thursday night to see the telecast of the Marciano-LaStarza championship fight. Both houses report practically all seats sold at the general admission price of \$3.00 plus tax. Both houses closed from 5 to 7 p.m. when they opened with a new screen program to which fight tickets admitted them. . . . Amanda Auto theatre, Arlington and Skyline, Wooster, are first area outdoor theatres to close for the season. Others are starting to reduce schedules to weekends only. . . . William G. Mansell, Warner district manager, was in town. . . . Moe Silver, S-W executive, was here for the fight telecast. . . . Edward Keller, onetime movie circuit owner affiliated with the defunct Ohio Amusement Company, died in Mt. Sinai Hospital. . . . "I the Jury" is holding over a third week downtown at Loew's Ohio.

COLUMBUS

The Garden, neighborhood of the Miles circuit and the independent Russell are the latest suburban houses to install 3-D equipment. . . . Village council of Greenfield, Ohio, repealed the three per cent amusement tax at the request of the town's two theatres. K. R. Roberts, manager of the Rand, appeared before the council to urge repeal. . . . Martha Babington, former assistant to publicist John Barcroft and in freelance publicity, has joined the publicity and promotion department of WBNS radio. . . . Lisa Ferraday, of films and TV, was a local visitor on behalf of a soft-drink firm. . . . Marion Block, Columbus girl who has been a member of the Radio City Music Hall Rockettes for many years, has retired to wed a New York restaurant proprietor. . . . "Miss Flame of 1953" will be chosen on Loew's Ohio stage October 5 in a tieup with Fire Prevention Week. Walter Kessler, Ohio manager, will present a wristwatch to the winner on behalf of Kathryn Grayson and Howard Keel, stars of "Kiss Me Kate" which has a test engagement soon at the Ohio.

DENVER

Variety Tent 37 is again in full swing for the fall and winter season. They have resumed their Monday luncheons, running a bus from film row and back after, ladies' lunch every fourth Thursday, family dinner and screenings Thursdays. They are plan-

ning a Halloween party, and this year will toss in an Armistice Night affair. . . . John O. Denman, city manager for Fox Inter-Mountain Theatres, Great Falls, Mont., has been made manager of the Denver, Denver, succeeding Bernie Hynes, who quit to go to Hollywood to enter production. . . . Dave Warnock, who recently sold the Lake, Johnstown, Colo., to Merf Evans, has taken back the theatre and reopened it. Evans had closed the house when he accepted the managership of the Lakewood, Lakewood, Colo. . . . Fay Boyd has quit as manager of the Unique, Gunnison, Colo. . . . "The Robe" is booked to open at the Denver and Esquire Oct. 16.

DES MOINES

The Family Theatre at 511 Locust st., has closed its doors. The house has been operated by Harry Hiersteiner for 37 years and has been at the same location for 52 years. The Family is the third small theatre in the Loop to close in recent months. The others are the Strand and the Rocket—all on Locust. . . . A new panoramic screen has been installed at the Rialto in Pocahontas. Jack Bouma is manager. . . . C. E. Mosher, manager of the Lake at Clear Lake, has announced plans to install a panoramic screen at Dows. . . . Mr. and Mrs. Oliver Farus, owners of the Iris at Riceville, observed their third anniversary at the theatre with a program of free movies. . . . The Iowa at Madrid has reopened for the fall and winter. It was closed during the summer months. Owner is Louis Lepovitz. . . . Francis Whalen has been named manager of the reopened Schaller at Schaller. . . . Bob Nicholson of Rockwell City has leased the Valley at Eddyville from Dwight Hanson. Nicholson formerly was projectionist at the Golden Buckle in Rockwell City. . . . Mr. and Mrs. Gary Sandler are the parents of a son, Norman Davis. Grandpa is Nate Sandler of Sandler Theatre Enterprises.

DETROIT

Broadway - Capitol, running Norman Granz' "Jazz at the Philharmonic" for two shows, grossed \$25,000 in sell-out performances. . . . A&W added another theatre to their growing circuit. The West End, formerly operated by William Kimmel, is the second addition this summer. Walter Janice, Times Square manager moved over and was replaced by Emil Rowe. . . . An all-industry meeting is planned for October 29th. All exhibitors are invited to lunch, talks by Senator Ferguson and others, a showing of "The Robe" and an evening at the Elmwood Casino in Windsor. . . . The Science Fantasy Club held a meeting in the Palms lobby during the run of "The War of the Worlds." . . . After 23 years as manager of the Ironwood (Mich.) Amusement Co., Oliver Surprenant has purchased the controlling interest. Alfred Wright, formerly manager of the Fox at Wausau will manage. The Ashmun brothers and the Seeley brothers feted upstate salesman at their Caseville place. . . . Donald Schilling moved from the Mel to the Rosedale as manager.

HARTFORD

I. J. Hoffman of Connecticut Theatre Circuit, New Haven, has been named to the board of trustees of Congregation Mishkan Israel, New Haven, 13th oldest synagogue

in America. . . . Atty. Steve Perakos of Perakos Theatres Associates, New Britain, has been named head of the professional division of the New Britain Community Chest drive for 1953. . . . Ann Lamo has resumed her duties as manager of the Webster theatre, Hartford, following an illness of several months. . . . New England Theatres Circuit has installed stereophonic sound at the Empress, South Norwalk, first of its type on the NET circuit in Connecticut. A similar unit has been installed by Loew's Poli Theatres at Loew's Poli, New Haven. . . . Leonard Sampson and Robert Spodeck have reopened the Lincoln theatre, New Haven, on an art film policy.

INDIANAPOLIS

Kenneth Boles, Kokomo; Robert Jackson, Fort Wayne; Gene Durr, Garrett and Ben Natchfield, Anderson, received top cash awards at the annual Alliance Theatres meeting here Sept. 24. . . . Claude McKean, WB branch manager, became the grandfather of twins Sept. 24. . . . The Marciano-LaStarza big screen telecast drew 3,000 at \$3 a head to the Indiana. . . . Abe Kaufman will close the Fountain at Terre Haute Oct. 3. It will be converted to a storeroom. . . . Katie Gremelspacher has taken over the Gem at Huntingburg, formerly operated by the late Chris Winkelhofer. . . . Herman Halberg, Ken Dotterer and Jack Meadow are Indianapolis delegates to the Colosseum convention in New Orleans. . . . Truman La Marr, manager of the Pendleton Drive-in, is offering hay rides and wienie roasts as side attractions.

JACKSONVILLE

The season's sixth hurricane, Florence, hurt theatre patronage in West and North Florida for only a single day, September 26. . . . Carroll Ogburn, Warner branch manager, returned from a trip to West Florida. . . . United Artists men attending the Georgia Tech-Florida football game in Gainesville were O. O. Ray Jr., local branch manager; Byron Adams, Atlanta manager; and Bob Tarwater, Atlanta salesman. . . . Film Row workers contributed generously to a polio fund for the aid of a local school teacher. . . . Jimmy Langston, assistant manager, Arcade theatre, has resigned. . . . Mrs. Bobby Preacher, assistant at the Empress, was taking a leave of absence. . . . "Shane" was the initial first-run feature picture to be shown on the Florida theatre's new big screen. . . . Howard Pettengill, Florida State Theatres exploiteer, has been publicity chairman of the Motion Picture Exhibitors of Florida. The annual convention is scheduled for this city in November.

KANSAS CITY

"From Here to Eternity" is in its fifth week at the Midland. Only two other attractions have run five weeks at this 3,500-seat first-run: "Gone With the Wind" and "Quo Vadis." Distributors of the paper bound book rushed copies in, and thousands have been sold since the show opened. . . . The fourth annual stag golf tournament and dinner of the Motion Picture Association of Greater Kansas City was the most largely attended—more than 40 at golf, more than 140 at dinner. Kenneth Clark, National Screen,

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was low medalist and keeps the cup which he has now won three times. Lee Jochnicks, Commonwealth, was second in medal play; William Gaddoni, MGM branch manager, third. The approach shot contest was won by Harley Fryer, Lamar exhibitor. Low handicap player was Ray McKittrick, 20th-Fox office. Robert Shelton was general chairman for the event. . . . The 5-week run of "Martin Luther" at the Esquire showed fine results. . . . The Marciano-La Starza fight on the TV screen of the Ashland, 1200 seats, east side neighborhood, drew almost a full house at \$3.60. . . . Rudy Vinzant, manager of the Ashland, Kansas City, won the "King of the Sun" award, in the traditional summer contest of Commonwealth theatres.

MEMPHIS

Memphis Board of Censors has charged that patrons have been attending 9:30 a.m. showings of 3-D pictures in Memphis when they are shown the first time for censors. Lloyd T. Binford, censor chairman, has notified all theatres and film companies that he will insist on the law being strictly enforced. . . . Sunset theatre, West Memphis, Ark., drive-in, lost heavily on the closed circuit telecast of the recent world heavyweight championship fight, Abbott Widdecombe, owner, reported. Only 900 attended and around 3,000 would have been necessary to break even. Admission was \$3.60. Pictures of the fight reached Memphis screens last Saturday. . . . J. M. Sims, salesman, was vacationing from National Theatre Supply Co. . . . Nat Wyse, Republic branch manager, was in Chicago to attend a company meeting. . . . Jacksonville drive-in, Jacksonville, Ark., closes Nov. 15 for the winter, owner Jim Owens said. . . . Plaza theatre has planned a show for a full house of Boy Scouts at 11 a.m. Oct. 3 as part of the Goodwill Industries "Good Turn" day in Memphis. Augustine Cianciola, owner of Plaza, is donating the use of his theatre and some of the film for the entertainment of the Scouts.

MIAMI

The Flagler which had a short shut-down, reopened under the ownership of Nick Apostolus and Peter Lyons, with the latter also serving as manager. Future theatre policy will have American film with Spanish pictures several days a week to satisfy patron demand. . . . Wometco's Carib was a sell-out for the theatre TV'd Marciano-LaStarza fight. . . . Starting October 3, the Mayfair Art again had lounge art displays with Elizabeth May opening the exhibits with a watercolor show, according to Walter Klements, manager. . . . George Hoover, district supervisor of the southeastern division of Florida State Theatres, announced the appointment of Bill Dock to the post of director of advertising, publicity and public relations for this area. Bill Dock has come up the hard way, starting as an usher about 11 years ago. . . . The Wometco triumvirate, the Carib, Miami and Miracle will show "The Robe" in this area early in November.

MILWAUKEE

There was a complete sellout at both the Warner and Riverside theatres for the telecast fight with the advance ticket sales going fast at \$3.00 including tax. . . . On October

22, "The Robe" will have its Milwaukee premiere at the Fox-Wisconsin theatre, with admission at \$4.80 and \$3.60. . . . Just recently Oliver Trampe and Morrey Anderson flew up to Iron Mountain, Michigan, to visit the Thomas circuit. . . . Gertrude Schneider, billing and contract clerk at the Monogram exchange here, is vacationing in Mexico. . . . Bob Backer, salesman at RKO exchange, has left to go into business himself. . . . Two gals at RKO on vacation are Erma Monsen, contract clerk, motoring through Minnesota; and Betty Kinnel, inspector, visiting her son in Jacksonville, Fla. . . . The office manager at the Warner exchange here, Ben Schwanke, was stricken with a stroke on the night he was to start his vacation. He has been with the Warner firm some 30 years. . . . A new booker at the Warner exchange is Tony Kolinski, who formerly worked for Film Service. New salesmen at Warners are Bill Schwartz, formerly with Universal, and Dick Saeger formerly with Eskin theatres. . . . William J. Schmitt has closed his Park theatre, but hopes to reopen another one.

MINNEAPOLIS

Norman Wrobel, manager of the RKO Orpheum theatre, St. Paul, has resigned to assist his ailing father-in-law in the operation of a cattle ranch at Hamilton, Mont. . . . A sellout crowd at the 4,030-seat Radio City theatre watched the telecast of the Marciano-LaStarza fight. Admission price was pegged at \$2.50 including tax. . . . Pfeiffer Realty Co., owners of the Strand and Tower in the St. Paul loop, will reopen the two houses about Oct. 15. James Eshelman, manager of the Minneapolis Gopher, will manage the two theatres. . . . Sheldon Grengs sold his 500-car Stardust drive-in at Superior, Wis., to Ben Berger for a reported \$40,000. Berger will take over operation next spring. . . . Bob Kaye has been named new assistant in the promotion department of Minnesota Amusement replacing Gil Braaten, who will be a salesman for National Screen in northern Minnesota.

NEW ORLEANS

An over-capacity crowd of more than 3,000 jammed the Saenger to see the Rocky Marciano-Roland LaStarza heavyweight championship fight, at an admission price of \$3.50 per head. . . . Milton Dureau, Masterpiece president, made a flying trip to New York for a screening of "Lady Godiva Rides Again." He also took in the championship bout at the Polo Grounds. . . . Jack Dicharry's local Lincoln invested in Peerless Magnare Lamps and Continuous Duty Rectifiers purchased at National Theatre Supply Co. . . . Gordon Bradley, Paramount's new southern division manager, and E. DeBerry, Buffalo, N. Y. branch manager, were here for a pep meeting with manager Holliday and staff in the interest of Adolph Zukor's "Jubilee Drive" now in progress over the nation. . . . Mrs. Harold Wyckoff is hospitalized at Baptist for surgery. Wyckoff is salesman for Paramount Distributing Corp. . . . W. O. Williamson, Jr., Warner's southern district manager visited here. . . . Warner Bros. manager Lucas Conner was in the territory "beating the drum" for the company's managers drive. . . . U.A.'s trade screenings of the week were "The Steel Lady" with John Payne and Evelyn Keyes and "Sabre Jet" with Robert Stack and Colleen Grey.

OKLAHOMA CITY

An explosion in the projection booth started a fire that swept the Dixie theatre at Athens, Texas, during a children's double-feature matinee Sept. 19 routing an estimated 500 children. None was hurt. . . . Arizona's largest drive-in theatre, Cinema Park, at Phoenix, Ariz., has been sold for an undisclosed amount. Fred W. Crockett and his associates have sold the 1,000-car theatre to Theodore Karatz, a former Minneapolis man who has a chain of theatres there. Cinema Park, opened in 1949, has been estimated as an approximate \$200,000 investment. Karatz's son, Stanley, will replace Crockett as manager. . . . The Boulevard theatre, at Houston, Texas, was robbed of \$100 Sept. 21. . . . "The Moon Is Blue" has been held over for the 4th week at the State theatre.

OMAHA

A. E. Thacker, Jr., exhibitor at South Sioux City, Neb., announced a home town movie is being filmed to be shown at local theatres. Sponsored by Thacker and business men, it will illustrate community life and will have sound. First shots were taken at South Sioux High School. . . . Gerald Stahly, son of Mr. and Mrs. C. A. Stahly, owners of the Mullen, Neb., theatre, has enrolled at the University of Nebraska. . . . Fritz Whalen, former operator at Schaller, Ia., has taken over management and reopened this fall. Also back in operation is the theatre at Sioux Centre, Ia., by Harry Vanderberg. . . . Mrs. Herb Jensen, widow of the Sun owner at Walthill, is managing the theatre since her husband's death. . . . One of the gaited horse entries in the Ak-Sar-Ben show was that of Warren Hall, Burwell exhibitor. . . . The nine-day rodeo and 4-H baby beef show and sale opened last week at the Coliseum. . . . Mr. and Mrs. Harold Dunn of Valentine and Bill Granville, of the Quality Theatre Supply, are in their second week of a tour through the Pacific Northwest.

PHILADELPHIA

Local city amusement taxes dropped \$79,158 under the figure for the first eight months last year—\$1,828,984 as compared with the \$1,908,042 realized by the 10 per cent levy last year on all amusements admissions. . . . Melvin Fox, head of the independent Fox Theatres chain in the area, is back from a European trip. . . . Janice Elaine Goldman, daughter of Jack Goldman, manager of the Stanley Warner Center here and official photographer for the circuit, and Kenneth E. Shengold, announced their engagement. . . . Court decision gives the first local showing of "The Moon Is Blue" to the Trans-Lux—to follow "Moulin Rouge," already deep in its eighth month. . . . Tom Hanlon, assistant manager of the Comerford, Scranton, Pa., left to enter a Jesuit Theological Seminary for the priesthood. . . . Carlisle, New Cumberland and Williams Township are among the upstate communities voting on the Sunday film issue in the November general elections. Carlisle voters defeated the measure four years ago by less than 300 votes. . . . John Ivanitch, who operates the Penn. Reading, Pa., has taken over the Capitol, Hallstead, Pa., and installed 3-D equipment in his newest operation. . . . A

(Continued on opposite page)

(Continued from opposite page)

daughter was born to Mrs. Ernest A. Rash, on the staff of the Rialto Theatre Company in Wilmington, Del. . . . Mrs. Carmel Flynn, wife of Jack Flynn, Stanley Warner district manager, is recuperating at home after a long spell in the hospital. . . . Mickey Lewis, of the National Theatre Supply Co., and Leon Cohen, exchange projectionist, have set up the M and L Projection Service.

PITTSBURGH

When a motion picture establishes a house record that is news and that is what "From Here to Eternity" has accomplished in the Stanley theatre. For its opening seven days the film did a tremendous \$45,000, which bettered the "House of Wax" previous record of \$40,000. It appears headed for a long run. . . . And the figure was doubly impressive when one considers that the "Ice Capades" did \$87,000 in seven days and the Marciano and LaStarza fight telecast was sold out completely in two theatres. . . . Nothing has shocked Film Row more than the untimely death of 46-year-old John D. Walsh who served as manager of the Fulton theatre for 14 years. He was a former chief barker of Variety Club Tent No. 1. . . . He leaves behind his wife Ann, and four children. . . . The Variety Club's initial Family Night of the Fall season got off with a bang. Russ Shahlman hosted the party.

PROVIDENCE

"From Here to Eternity" held for a third week at Loew's State. . . . "Gentlemen Prefer Blondes" held for two weeks at the Majestic. . . . The Avon Cinema reopened after the usual summer closing with "The Cruel Sea." . . . As part of the intensive campaign being waged for the Jimmy Fund by local theatre owners, operators and civic-minded businessmen, some 300 members of the "Little Leaguers," nattily attired in their colorful baseball uniforms, conducted a tag day. Total receipts have not been officially released but it was indicated that a substantial amount was collected. Several other events are being planned by theatremen to raise funds for the study and relief of cancer among children. . . . With amusement parks now operating only week-ends, a noticeable increase in theatre attendance is being experienced. . . . Albert J. Siner, Strand manager, returned to his desk after a pleasant vacation. . . . The Playhouse, at one time a popular first-run theatre when operated as The Modern, but more recently a second-run house, is up for sale or lease. . . . Local theatremen will play a prominent part in the forthcoming Red Feather Campaign (Community Chest).

PORTLAND

First run business has taken a slight dip due to mid-summer weather. . . . Mrs. J. J. Parker off to Los Angeles on business trip. . . . Hamrick City Manager Marvin Fox still getting big results from his "The Bandwagon" promotion. . . . M. M. Mesher has moved his entire family to Portland. He takes over the reins of the Portland Paramount Corp. Nov. 1. . . . Marty Foster off to the film capitol. He has an aquarium of rare fish outside his Guild theatre to help promote "The Sea Around Us." . . . "Moon Is Blue" stayed for a 9th big week at the Mayfair. . . . Journal drama editor Arnold Marks and the Oregonian's Phyllis Lauritz

off to Seattle for the premier of "Redhead from Seattle." . . . Alberta "Peaches" Meier, secretary to Oscar Nyberg, Paramount theatre manager, married William Rowland.

SAN FRANCISCO

Frank Harris, United Artists branch manager, collapsed on way to office and has been confined to Stanford Hospital. . . . Ward Pennington, who resigned as branch manager of the Paramount, Denver, in 1950, has returned here in the capacity of sales manager of the local Paramount exchange. . . . Lea Bruegman who left the local exchange 16 months ago to live in Denver, returned as Pennington's secretary. . . . Lawrence Tovar has returned as assistant manager of the St. Francis. . . . Blumenfeld Theatres planned to close the Enean, Pittsburg, October 3, because of slow business. . . . Ray Syuty was reported to take over the Rancho drive-in, San Pablo from Guy Meek, on September 30. . . . Universal student booker Tom Graff, resigned, to manage the State, South San Francisco. . . . Jack Sherin, manager, Sunset, Lodi, is honeymooning in the East. . . . Sign on the Embassy marquee advertising "Master of Ballantrae" also reads no glasses needed, as does a huge billboard atop a building a few blocks away for 20th Century-Fox's "The Robe."

TORONTO

Receipts for the "Variety Stock Car Races" at Exhibition Park were \$7,202 to be turned over to Variety Village. . . . Gross of \$433,000 was reported by Canadian National Exhibition officials for the evening grandstand show produced by Jack Arthur. Arthur is well-known in show-circles here as he was for many years connected with Famous Players. . . . Prominent members of industry in Montreal are talking up a Variety Club there following a visit by Jack Beresin. . . . Haskell M. Masters, Canadian general manager of Warner Brothers Pictures, is on a tour of the company's exchanges in western Canada in connection with the current branch managers' drive. Accompanying him are Ralph Foster, head of the 16 mm. division and Irving Herman. . . . Film Art Trailers has acquired the first in a series of training films for theatre employees to be issued by the Theatre Owners of America. . . . "A Queen Is Crowned", a feature at the Canadian National Exhibition, here, is also being shown at the London Western Fair. . . . Entries for the Canadian Film Awards are now being accepted for the next competition.

VANCOUVER

Cupid was busy here the past week with three weddings for show business. Douglas Hatton, assistant manager at the Strand, married Beatrice Dirk. . . . Louise Abercrombie, head usherette at the Capitol, married Andy Anderson. . . . Stella Shulsky, of the Paradise floor staff, was married to Ronald Stickland. . . . Canadian Picture Pioneers, Vancouver branch, have made a tie-up with four local drive-ins for Sunday shows, all proceeds to go to the CPP benevolent fund. Admissions will be a silver collection at the outdoor theatres. . . . Alf McMannush, president of Projectionists local, will take over as projectionist and manager at the Salmar theatre, Salmon Arm, replacing Bob Martin, resigned. . . . Frank Goddard, Canada's oldest active doorman (now over 70), is back at

the Vogue after a three months leave of absence. . . . Ann Kozak, of the Famous Player district office, has resigned to join Columbia Pictures, replacing Phillis Dixon as cashier. . . . Violet Bedford, MGM cashier who underwent surgery, is recuperating at her home. . . . The wife of Dave Borland in hospital for a check-up for heart condition. . . . Mary Brown, formerly cashier at the Dominion, is now at the Orpheum in the same capacity. . . . Annie Forduck, Orpheum cashier, back from a U. S. holiday. . . . Jack Zaitzow, of Vancouver, who operated theatres in Saskatchewan at Melville, has unloaded all his interests for a reported quarter of a million dollars to Hugh Vassos and associates, according to a report from Melville.

WASHINGTON

Victor J. Orsinger, chief barker of the Variety Club of Washington, Tent No. 11, has been advised by the Medical Society of the District of Columbia, that the Variety Club will receive the John Benjamin Nichols Award for its outstanding contributions to the betterment of health in the Washington community. Presentation of the award will be made on October 5 at the Statler Hotel, at a luncheon in connection with the opening day ceremonies of the 24th Annual Scientific Assembly. . . . Sam Galanty, Columbia Pictures midwest division manager, visited Cleveland accounts this past week. . . . Loew's Palace admitted twins free to the opening day show of "I, the Jury." . . . RKO Keith's played host to Vice-President and Mrs. Nixon and their children at an all-Disney program. . . . Kermit Allen, Loew's Capitol, leaves to join the Loew organization in Evansville, Indiana.

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A Disney in CinemaScope

The first cartoon in CinemaScope and Walt Disney's initial presentation in this medium, "Toot, Whistle, Plunk and Boom," was screened last week at the 20th Century-Fox home office Little Theatre.

It is another in the new series of Disney shorts, "Adventures in Music." The film was photographed in color by Technicolor with stereophonic sound. It tells the history and development of music and musical instruments, beginning with the caveman and it utilizes the same characters seen in the 3-D short, "Melody."

Disney already has two definite projects on his agenda to be photographed with the anamorphic lens. One is called "Lady and the Tramp," which is to be an all-cartoon feature about a group of remarkable dogs, and the other is Jules Verne's classic, "20,000 Leagues Under the Sea."

A review of "Toot, Whistle, Plunk and Boom" will be found in the Product Digest Section of The HERALD this week.

"Eternity" Passes \$1,000,000

Columbia's "From Here to Eternity" entered the ninth week of its run at the Capitol theatre in New York Wednesday after having passed the \$1,000,000 gross mark in the course of its eighth week.

Snader and Gold End Talks On TV Film Producer Group

Plans for expanding the National Television Film Council to include a West Coast chapter bogged down in New York last week as Louis D. Snader, president of the National Society of Television Producers, Hollywood, and Melvin L. Gold, chairman of the board of the National Television Film Council, were unable to reconcile Mr. Snader's reflection of West Coast disagreement with the principal of one organization embracing all entities of films in TV. Mr. Snader prefers an all-producers (live and film) organization. Mr. Gold, on the other hand, takes a stand that the National Television Film Council has been successful in maintaining harmony in the industry, while at the same time establishing a form of standardization in business practices because it forms separate committees of the various entities, permits them to thrash out their problems and to resolve them under the aegis of one organization. Another meeting between the two parties is scheduled to be held in Hollywood soon.

Levey Returns With Deals

Jules Levey returned to his New York office last week after a long stay in Europe, and announced he has the United States and Canadian rights to "The She-Wolf," which stars Kerima and was produced by Carlo Ponti and Dino de Laurentis, who also are responsible for "Bitter Rice" and "Anna."

Rosen Sets TV Company

Formation of Theatre Television Associates, a subsidiary of Cappel-MacDonald and Company, to create a theatre television network across the country, was announced in New York Tuesday by Leo Rosen, in charge of operations of the subsidiary.

The new organization will handle, among other things, the series of major boxing attractions which Cappel-MacDonald announced last week it would offer to exhibitors on a regular weekly basis beginning October 20. Principal purpose of the subsidiary, said Mr. Rosen, is to create a network which will be available not only for box office attractions, such as the fights, but for sales conventions and public and semi-public service groups.

Mr. Rosen cited three reasons for setting up Theatre Television Associates: to encourage the wider use of theatre TV by commercial sponsors, to encourage regular release of first-class box office attractions to theatre TV, and to foster use of theatre TV by public and semi-public service agencies.

For the fight series, the company is charging theatres 25 cents per seat, plus 15 cents for every seat sold, with the company's costs and profits figured on the basis of participation of 33 theatres.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

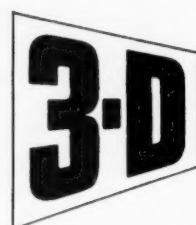
"GUN FURY"

COLOR BY
TECHNICOLOR

starring
ROCK HUDSON • DONNA REED
PHIL CAREY • ROBERTA HAYNES

Screen Play by IRVING WALLACE and ROY HUGGINS
Based upon the novel, "Ten Against Caesar" by K. R. G. Granger
Produced by LEWIS J. RACHMIL • Directed by RAOUL WALSH

General Release: November



"PRISONERS OF THE CASBAH"

Color by
TECHNICOLOR

starring
GLORIA GRAHAME • CESAR ROMERO
TURHAN BEY

Screen Play by DeVALLON SCOTT
Produced by SAM KATZMAN • Directed by RICHARD BARE

General Release: November

MARILYN MAXWELL • PAULETTE GODDARD
EVA GABOR • BARBARA LAWRENCE

in
"PARIS MODEL"

co-starring
CECIL KELLAWAY • ROBERT HUTTON
LEIF ERICKSON • TOM CONWAY

and those Paris models
Story and Screen Play by ROBERT SMITH
Produced by ALBERT ZUGSMITH • Directed by ALFRED E. GREEN
AN AMERICAN PICTURES CORPORATION PRODUCTION

General Release: November

GENE AUTRY
and CHAMPION in
"LAST OF THE PONY RIDERS"

with Kathleen Case • Dick Jones
and SMILEY BURNETTE

Story and Screen Play by RUTH WOODMAN
Produced by ARMAND SCHAEFER
Directed by GEORGE ARCHAMBAUD
A GENE AUTRY PRODUCTION

General Release: November

"What the Picture did for me"

Columbia

PATHFINDER, THE: George Montgomery, Helena Carter—Nice color, action, story, price and receipts!! "Nuff sed." "Indian Uprising" (Col.) has same star, and for me, same comments. Played on Saturday.—L. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

Lippert

HELLGATE: Sterling Hayden, Joan Leslie—Here's a big well-made semi-western that's just too rough for family audiences. The trailer kept many away and the stouter-of-heart came out shuddering. I caught heck for showing it on the baby-sitting change, from the manas. Played it with "College Capers" (Lippert) on a package deal to slightly above average business for the bread-and-butter change. Played Friday, Saturday, August 28, 29.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

CODE TWO: Ralph Meeker, Sally Forrest—Used as co-feature in double bill. Should have been top picture. This picture appealed to our audience. Even though short (69 minutes) there is plenty of action. Highly recommended for subsequent runs. When our patrons comment on a picture, you can believe it's a good one. Above average business. Played Tuesday, Wednesday, Thursday, September 8, 9, 10.—Brady Malone, Tower Theatre, Wichita Falls, Texas.

HOAXTERS, THE: Guest Narrators—Even though short (36 minutes), this is one subject the people should think about. In our theatre we had people comment on it very highly. I think all theatres should run it and advertise it. It helped our business and I'm sure it will help others.—Brady Malone, Tower Theatre, Wichita Falls, Texas.

LILI: Leslie Caron, Mel Ferrer—Off to a slow start over the Yom Kippur holiday, but doing well afterwards. Doubled with "So This Is Love" (WB). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, September 18, 19, 20, 21, 22, 23, 24.—Thomas Rutter, Piccadilly Theatre, Chicago, Illinois.

SCANDAL AT SCOURIE: Greer Garson, Walter Pidgeon—Many exhibitors had told me that this was a "turkey." I went to see for myself, only to find it a fine piece of entertainment, and so put it on preferred playing time. My competitors sloughed it off, as I guessed they would. I played it up ten days in advance with the theme, "Money back guarantee if not completely satisfied." I had no refunds and did excellent business. Played Sunday, Monday, September 20, 21.—L. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

STORY OF THREE LOVES: Leslie Caron, Pier Angeli—One of the best pictures we've played in recent months. No unfavorable comments were heard and many patrons thanked us for playing the picture. Played with "Pickup on South Street." Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, August 14, 15, 16, 17, 18, 19, 20.—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

RKO-Radio

HALF-BREED: Robert Young, Janis Carter—This was about the most reasonably tagged offering in the deal and I had a hunch it would be the best merchandise buy of the lot. The tab didn't suggest best time, but it turned out the only one in the group that could produce preferred time results. Has good cast, fair story and nice color and scenery. Proved worth going back for. Played Sunday, Monday, Tuesday, August 22, 23, 24.—Bob Walker, Uintah Theatre, Fruita, Colo.

HITCH HIKERS, THE: Frank Lovejoy, Edmond

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

O'Brien—If it takes a woman to direct a picture that the people like, I think more women should become directors. This picture, directed by Ida Lupino, has outstanding acting, an excellent story and a superb cast. Ran it mid-week after school started and still did average business. I recommend this picture for small town theatres. Weather good. Played Tuesday, Wednesday, Thursday, September 15, 16, 17.—Brady Malone, Tower Theatre, Wichita Falls, Texas.

Republic

FAIR WIND TO JAVA: Fred MacMurray, Vera Ralston—There should have been a typhoon to Java—maybe this picture never would have been made. I've seen some poor pictures and poor business, but this THING set all records! Should have slept the three days it played—I wouldn't have lost any more money. Weather good. Business—what business? Played Tuesday, Wednesday, Thursday, July 28, 29, 30.—Brady Malone, Tower Theatre, Wichita Falls, Texas.

RODEO KING AND THE SENORITA: Rex Allen, Mary Ellen Kay—Little westerns haven't been doing anything for some time. Then I double this with "Pals of the Golden West" (Rep.) and business jumps—there's just no formula or no telling what they'll go for any more.—Bob Walker, Uintah Theatre, Fruita, Colo.

Twentieth Century-Fox

CITY OF BAD MEN: Jeanne Crain, Dale Robertson—This is a wonderful show. Our weekend customers stayed away because of soft ball and a fair for three days. But if you want excellent color, good action—this has everything. Played Sunday, Monday, Tuesday, August 30, 31, September 1.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

DESTINATION GOBI: Richard Widmark, Don Taylor—Very good. Of all pictures made, our audiences want good colored westerns. Played Sunday, Monday, Tuesday, August 23, 24, 25.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

DOWN AMONG THE SHELTERING PALMS: Mitzi Gaynor, David Wayne—Fair. Played Wednesday, Thursday, August 19, 20.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

FARMER TAKES A WIFE: Betty Grable, Dale Robertson—This is a MUST show. Tops! Stars are at their best, but too much of a musical for book likeness. Played Sunday, Monday, Tuesday, August 16, 17, 18.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—This is a show every person on earth should see, then profit by what it tries to teach each of us that there is room for all of us on this earth and no need for anyone to kill or be killed. It's wonderful, wonderful, wonderful! Played Friday, Saturday, September 11, 12.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

GENTLEMAN PREFER BLONDES: Marilyn Monroe, Jane Russell—Excellent business, but still disappointing when compared to "Stalag 17" (Para.), which we could have played. Doubled with "Main Street to Broadway" (MG). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, September 11, 12, 13, 14, 15, 16, 17.—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

GIRL NET DOOR, THE: June Haver, Dan Dailey

—This is good but not as large a box office show as we had hoped. If your customers go for musicals, play it. Out west war pictures and westerns are our box office shows. Played Sunday, Monday, Tuesday, September 20, 21, 22.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

SNAKE PIT, THE: Olivia de Havilland, Mark Stevens—Super, great. See it, then try to understand it. Played Wednesday, Thursday, September 16, 17.—F. W. Chopping, West Drive-In, Riverton, Wyo.

STAR, THE: Bette Davis, Sterling Hayden—Sterling Hayden is wonderful in this—so human! Bette Davis is tops in the part she plays, but her patrons do not care for this type of show, so it is no box office picture for us. Others may like it. The few who saw it here said it was good. Played this with three "Mighty Mouse" cartoons. Lots of adults like cartoons and our children's attendance does increase with three cartoons run with a single feature. Played Wednesday, Thursday, August 26, 27.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

TITANIC: Clifton Webb, Barbara Stanwyck—Excellent—one of the best. Played Sunday, Monday, Tuesday, August 9, 10, 11.—F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—A good picture for our clientele when combined with "Return to Paradise" (UA). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, September 4, 5, 6, 7, 8, 9, 10.—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

United Artists

PREHISTORIC WOMEN: Laurette Luez, Allan Nixon—I made the mistake of seeing this one when it was new, and though I realized it would drag them in, at that time I wasn't money hungry enough to want to make my poor patrons suffer through it. This summer I needed something different, so I picked this up. It brought them in, and strangely, it seemed to me it wasn't as bad as my first impression. Hope it isn't because so much product is inferior today. Doubled with "Strange World" (UA). Played Friday, Saturday, August 21, 22.—Bob Walker, Uintah Theatre, Fruita, Colo.

STRANGE WORLD: Angelica Haff, Alexander Carlos—Poor light, amateurish acting, no names hold this to just a so-so programmer that has enough thrills to have held up a stronger vehicle. Doubled with "Prehistoric Women" (UA) to strong business. Played Friday, Saturday, August 21, 22.—Bob Walker, Uintah Theatre, Fruita, Colo.

Universal

CITY BENEATH THE SEA: Robert Ryan, Mala Power—Nice color, nice picture—poor receipts. Played Sunday, Monday, July 12, 13.—L. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

DESERT LEGION: Alan Ladd, Arlene Dahl—Weather beautiful, no opposition in pictures—still an expensive B. O. flop for me.—L. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

THUNDER BAY: James Stewart, Joanne Dru—A disappointment. We played to below average trade with this picture. Doubled with "Master of Ballantyne" (WB). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, August 21, 22, 23, 24, 25, 26, 27.—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 5,031 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott and Costello Go to Mars (Univ.)	—	10	33	30	3
A. & C. Meet Dr. Jekyll and Mr. Hyde (Univ.)	—	3	14	2	—
Affair with a Stranger (RKO)	—	—	2	1	2
All I Desire (Univ.)	—	20	21	20	1
Ambush at Tomahawk Gap (Col.)	—	3	11	10	1
Arena (3-D) (MGM)	1	5	4	13	2
Arrowhead (Para.)	—	3	5	1	—
Band Wagon, The (MGM)	2	5	20	9	1
Battle Circus (MGM)	—	13	65	32	12
Beast from 20,000 Fathoms, The (WB)	6	24	19	9	7
†Blueprint for Murder, A (20th-Fox)	—	—	3	2	—
By the Light of the Silvery Moon (WB)	4	33	54	19	4
Caddy, The (Para.)	1	10	1	—	—
Call Me Madam (20th-Fox)	3	24	37	44	24
Charge at Feather River, The (3-D) (WB)	8	8	5	8	—
City of Bad Men (20th-Fox)	—	4	25	8	1
†City That Never Sleeps (Rep.)	—	—	1	2	2
Code Two (MGM)	—	5	10	—	1
Column South (Univ.)	—	6	15	20	1
Count the Hours (RKO)	—	—	4	3	8
Cow Country (AA)	—	2	6	5	2
Cruisin' Down the River (Col.)	1	1	9	13	1
Cry of the Hunted (MGM)	—	—	9	6	—
Dangerous When Wet (MGM)	5	40	60	7	—
Desert Legion (Univ.)	—	7	24	38	2
Desert Rats, The (20th-Fox)	—	5	17	28	3
Desert Song, The (WB)	—	1	41	26	4
Devil's Canyon (3-D) (RKO)	—	2	4	—	—
Down Among the Sheltering Palms (20th-Fox)	—	1	30	25	5
Dream Wife (MGM)	—	9	17	26	4
Fair Wind to Java (Rep.)	—	1	9	22	8
Farmer Takes a Wife (20th-Fox)	—	19	26	12	3
Fast Company (MGM)	—	—	8	7	4
Fort Ti (3-D) (Col.)	14	19	8	4	—
*Fort Vengeance (AA)	—	1	2	7	4
49th Man, The (Col.)	—	6	3	1	—
Francis Covers the Big Town (Univ.)	6	36	18	9	—
†From Here to Eternity (Col.)	6	—	—	—	—
Gentlemen Prefer Blondes (20th-Fox)	29	17	—	1	—
Girl Next Door, The (20th-Fox)	4	8	21	11	3
Girls of Pleasure Island (Para.)	2	14	32	13	1
Glass Wall, The (Col.)	—	2	7	3	4
Glory Brigade, The (20th-Fox)	—	4	6	7	1
Great Sioux Uprising, The (Univ.)	1	4	20	14	1
Hans Christian Andersen (RKO)	22	40	7	1	2
*Hitch-Hiker, The (RKO)	—	9	12	7	—
Houdini (Para.)	4	19	5	1	—
House of Wax (3-D) (WB)	52	28	5	3	3
I, The Jury (3-D) (UA)	1	2	3	—	—
Inferno (3-D) (20th-Fox)	1	1	11	—	1
Invaders from Mars (20th-Fox)	—	11	10	17	9
Island in the Sky (WB)	—	7	3	1	1
It Came from Outer Space (3-D) (Univ.)	2	4	11	7	3
It Happens Every Thursday (Univ.)	—	2	14	24	3
Jack McCall, Desperado (Col.)	—	3	17	10	5
Jamaica Run (Para.)	—	8	15	19	4
Juggler, The (Col.)	1	—	1	6	2
Kid from Left Field, The (20th-Fox)	—	—	12	6	—

	EX	AA	AV	BA	PR
Latin Lovers (MGM)	3	1	5	7	4
Law and Order (Univ.)	—	8	31	28	—
Let's Do It Again (Col.)	—	5	10	9	3
Lili (MGM)	6	10	4	4	2
Lone Hand (Univ.)	—	13	36	16	—
Loose in London (AA)	—	2	3	—	—
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	—
Main Street to Broadway (MGM)	—	2	—	10	9
Man from the Alamo (Univ.)	—	7	4	1	1
Man in the Dark (3-D) (Col.)	4	15	7	6	2
Man on a Tightrope (20th-Fox)	—	—	5	20	6
Marshall's Daughter, The (UA)	—	1	12	1	—
Master of Ballantrae, The (WB)	1	1	7	1	1
Maze, The (3-D) (AA)	1	2	8	9	1
Melba (UA)	—	—	—	7	—
Mister Scoutmaster (20th-Fox)	3	7	13	4	—
Moon Is Blue, The (UA)	14	8	—	2	—
Moulin Rouge (UA)	15	31	12	24	4
Never Let Me Go (MGM)	—	5	40	44	6
Off Limits (Para.)	2	17	39	25	—
†Perilous Journey, A (Rep.)	—	—	—	1	4
Peter Pan (RKO)	44	26	3	2	—
Pickup on South Street (20th-Fox)	11	46	20	7	5
Plunder of the Sun (WB)	—	—	—	8	—
Pony Express (Para.)	—	27	30	11	1
Powder River (20th-Fox)	—	8	28	26	—
President's Lady, The (20th-Fox)	11	26	46	20	13
*Prince of Pirates (Col.)	—	13	5	6	—
Queen Is Crowned, A (Univ.)	3	9	1	4	4
Raiders of the Seven Seas (UA)	—	1	4	12	4
Remains to Be Seen (MGM)	—	10	35	10	1
Return to Paradise (UA)	—	5	6	1	—
Ride Vaquero (MGM)	1	15	31	11	4
Roar of the Crowd (AA)	—	3	2	3	—
†Sailor of the King (20th-Fox)	—	—	1	2	2
Salome (Col.)	9	38	17	7	1
Sangaree (3-D) (Para.)	3	9	3	2	2
Scandal at Scourie (MGM)	—	6	13	24	7
Scared Stiff (Para.)	24	41	10	3	—
†Sea Devils (RKO)	—	1	—	2	3
Second Chance (3-D) (RKO)	2	3	12	7	—
*Seminole (Univ.)	1	22	30	18	3
Serpent of the Nile (Col.)	—	—	6	12	3
Shane (Para.)	17	10	1	1	—
†Shoot First (UA)	—	—	1	4	—
Siren of Bagdad (Col.)	—	—	4	7	2
Slight Case of Larceny, A (MGM)	—	—	2	11	—
Small Town Girl (MGM)	—	11	35	55	3
So This Is Love (WB)	—	2	7	7	5
Sombrero (MGM)	1	5	16	46	3
Son of Belle Starr (AA)	—	4	5	2	—
South Sea Woman (WB)	—	10	26	16	1
Split Second (RKO)	—	1	19	16	3
Stalag 17 (Para.)	3	18	11	2	—
Story of Three Loves, The (MGM)	—	8	9	8	3
Stranger Wore a Gun, The (3-D) (Col.)	—	7	1	—	—
Sun Shines Bright, The (Rep.)	—	—	1	4	6
Sword and the Rose, The (RKO)	—	1	3	2	1
Take Me to Town (Univ.)	—	8	20	12	1
Tarzan and the She-Devil (RKO)	—	4	9	2	1
Thunder Bay (Univ.)	3	7	22	10	1
Titanic (20th-Fox)	3	44	35	12	2
Tonight We Sing (20th-Fox)	—	8	2	5	10
Trouble Along the Way (WB)	2	10	28	60	11
Vanquished, The (Para.)	—	1	19	16	5
†War of the Worlds (Para.)	—	—	1	4	—
White Witch Doctor (20th-Fox)	13	36	12	4	—
†Wings of the Hawk (3-D) (Univ.)	—	—	2	—	5
Woman They Almost Lynched (Rep.)	11	10	15	6	1
Young Bess (MGM)	1	20	32	19	3

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Cowboy Stars Don't Need the Movies Any More

FIFTY years of hard riding—and the famous cowboy stars have ridden off the range, as far as the movies are concerned. We've been missing them, at round-up time in theatres—but there's reason to believe they haven't missed the home ranch.

The movies owe much to the old-time cowboy stars—but they owe more to us, for we made them great, gave them the following and the fame that brought them riches. Now, they have found better pasture elsewhere, and they seldom ride our way.

Recently, a letter from Roy Rogers told us that he now has 1,900 Roy Rogers Riders Clubs, and that the sale of Roy Rogers accessories through franchise holders is higher in the first half of 1953 than ever before in history. But, and this is a very big "but"—Roy Rogers hasn't made any films for theatres in more than two years, and his young friends in theatres are tired of looking at the old films, for the sixth time!

Gene Autry is the only old cowhand who is still riding in film theatres—to his credit, but it's just a side line, even with him. He is currently playing his annual engagement at Madison Square Garden, and his parade with 75 riders and horses in line, passed our office window last week.

Gene is also on television, in fact, double, for he makes his own television films, and owns "The Range Rider"—starring Jack Mahoney, also via CBS, which has never been a film issue. You theatre managers should see the pressbooks that CBS puts out to sell this product to television stations—and you should wonder, as we do, when there are only about 400 television stations, as compared with 10,000 theatres that were running cowboy westerns.

A lot of history has been made, but not enough—in our opinion, for there must be some way to recapture the television films for use in theatres. Of one thing we are sure, the kids don't care how often or how previously, they have seen any particular cowboy picture, on their television sets.

THE NEW ALMANAC

We've discovered, travelling around the country, that a lot of Round Table members have the Motion Picture and Television Almanac on their desks, and we're reminding you at this meeting that the new issue for 1953-54 is out, and now being distributed through the Quigley Bookshop. Last year's edition was sold out three months ago, and recently we've been buying back copies to supply mail customers from abroad, and for library purposes.

This year's Almanac is made up of 15 sections, under the editorial direction of Charles S. Aaronson, and consists of 1056 pages—which is 50 pages more than last year. It includes complete biographical information, which is exclusive in the Almanac, together with important lists of theatres, including 647 circuits, with art theatres and drive-ins listed separately. The press, radio and television information is equally important to theatre managers in the pursuit of promotional duties.

The Almanac authenticates the number of indoor theatres as being 14,462 in June, 1953, plus 3,950 drive-ins, more than a third of which are open the year around. This compares with the Bureau of Census figures for 1948, the last official count, which computed the number of theatres operating in that year as 17,689. The industry loses from 300 to 500 theatres every year, so this loss covers five years of elapsed time, in which theatres—and management—can wear out.

THE PRESSBOOK for "Little Boy Lost" reviewed under "Selling Approach" in this issue, contains a description of the extraordinary tieup with the Foster Parents Plan, and their 500,000 sponsors throughout the United States and Canada, as a preliminary to an invitation preview of the picture in your community.

JEFF JEFFERIS, out in I-o-way, must be one of the smartest small town showmen in the country, and we often wish we knew more about his activities than we read in the Allied bulletin. Now, Charlie Jones says, Jeff Jefferis has placed a recent ad in his hometown paper, advising his own patrons that if they want to see 3-D, they better go to the neighboring town and see it. Which, Charlie says, is extremely good advice, for it saves Jeff the errors of both omission and commission. He doesn't make any mistakes—putting in the wrong 3-D or the wrong 3-D pictures on the wrong terms—and if his neighbor is wrong, then Jeff will always be right in the eyes of the home folks, who think, as we do, that he knows his business. This has all the earmarks of a good showmanship stunt, a nice neighborly gesture, and a good safety device, if as and when 3-D comes or goes.

IMITATION is the sincerest flattery, and it's amusing to us in motion picture industry to see two great metropolitan newspapers "borrowing" their exploitation ideas. The scheme for "Lucky Bucks" is almost too well known in the Round Table to justify repetition. Many have worked a "Lucky Bucks" contest with the sponsorship of co-operative merchants, and at least one concern claimed a copyright on "Lucky Buck" (phony) money used for contest purposes (that was long ago).

Now, the New York Mirror is deep in a contest to award holders of authentic Government issue dollar bills, bearing lucky numbers, with prize money varying from \$25 to \$1,000 for each bill. The city is going for it in a great big way—so big, in fact, that the highly competitive New York Daily News followed in with an exact copy of the same idea, and is now awarding lucky finders of "Bonanza Bucks" with sums up to \$3,000 each, for numbers printed daily in the newspaper. It's a scramble!

—Walter Brooks

New Ads Have New 'Scope'

An Open Letter To Movie Goers!

Although we at the Paramount Theater are not privileged to be playing "From Here To Eternity", we urge you to see it in its engagement at the Capitol.

Unusual as it may seem for one important theater to urge attendance at a competitive house, we do it because of our pride in being part of an industry that can provide entertainment of this superb quality.

We believe that "From Here To Eternity" is a truly great picture. Columbia Pictures is to be congratulated for bringing it to the screen.

Sincerely,

Robert K. Shapiro

ROBERT K. SHAPIRO
Executive Manager
Paramount Theatre

Widely copied throughout the country, this generous and complimentary ad, placed by Bob Shapiro, manager of the Paramount theatre on Broadway, as a bow to the competitive Capitol.

The New Dimensional Photographic Marvel!


CINEMASCOPE

Brings You the Greatest Story of Love, Faith and Overwhelming Spectacle!

20th Century Fox presents

The Robe

TECHNICOLOR



THE MODERN MIRACLE YOU SEE WITHOUT GLASSES!

Part of one of the new advertisements for "The Robe" to show the flair and flavor of the presentation of CinemaScope in newspaper display, for the opening of the picture at the Roxy. You will find many large ads, necessary for the original runs, in the pressbook, which will be available soon from 20th Century-Fox.

A PICTURE
YOU WILL NEVER FORGET
... FOR IT IS ONLY
ONE HEARTBEAT AWAY
FROM YOU!



Out of a man's search for his brave, beautiful wife... and a boy's hunger for his mother's arms... out of their wondrous adventures in the city called Paris... comes a motion picture of genuine warmth and emotional depth!

BING CROSBY

CLAUDE DAUPHIN

IN A PERLBERG-SEATON PRODUCTION

LITTLE BOY LOST

All the heart appeal and charm of the new Bing Crosby picture has been caught in this perfect newspaper ad from Paramount, for the opening of "Little Boy Lost" at the Rivoli.



THIS IS YOU!

Your first
chance to see
Big Stars
in

3-D

the miracle dimension
that puts YOU in the
picture with the stars!

So Real

...every man will share
each lingering kiss with
gorgeous Linda Darnell!
SO THRILLING... every
girl will feel she's in the
arms of Robert Mitchum!

HOWARD HUGHES presents
ROBERT MITCHUM
LINDA DARNELL
JACK PALANCE

SECOND CHANCE

Color by TECHNICOLOR

AN EDMUND GRAINGER PRODUCTION
Produced by RUDOLPH ALTE - Screenplay by OSCAR MILLER & EDWARD EDWARDS
Produced by SAM WISSENTHAL - Executive Producer EDMUND GRAINGER



THIS IS YOU!

A sample of the excellent presentation of 3-D, in the pressbook ads for RKO's "Second Chance"—which really demonstrate the new dimensions and put YOU in the picture.

WarnerPush On 'Eternity' In Philly

Spurred on by the reports of the tremendous box-office returns on Columbia's "From Here to Eternity" in its early engagements, Everett Callow's Stanley-Warner Publicity Department has gone all out on its exploitation campaign for the picture. Assigning Irving Blumberg to work with Sid Zims of the Columbia Pictures Exploitation Department, and Morty Levine, Stanley Theatre manager, and Milt Young, Columbia exploiter who returned from his vacation to join the activities, the boys worked out some sure-fire stunts. Taking advantage of the fact that Frank Sinatra was playing an engagement at the 500 Club in Atlantic City, Sinatra was induced to come to Philadelphia for a two-hour stint.

Sinatra was driven to Philadelphia accompanied by Al Rylander, head of Columbia's Exploitation Dept. A convoy of 15 new Packard cars, loaned by the Phila. Packard Agencies, met Sinatra as he came off the Delaware Bridge. Each of the cars was bannered with the name of the disc jockey as welcoming Sinatra to Philadelphia, and seated in the cars were the disc jockeys and their guests.

Also in the caravan were officers of the Philadelphia Frank Sinatra Fan Club, and executives of Capitol Records. Led by police escort, the caravan was taken to the Ritz Carlton Roof for a coke party, where Sinatra met all the members of the party, made tape recordings for the d. j.'s, and had interviews with the town's columnists and newspaper people. The stunt at the Ritz took two hours, with the television newsreels covering, after which Sinatra had to leave to return to Atlantic City for his evening performances at the 500 Club. In the meantime, the huge caravan of Packards, all bannered, were parked out on Broad St. in front of the hotel during the height of the afternoon. In the hotel, every table was labeled with the name of the disc jockey, so that Sinatra was able to distinguish the various local personalities.

Life Magazine cooperated in the stunt, too, breaking with its cover on Donna Reed and the picture story on the inside, copies of which were promoted and delivered to the town's leading jockeys and newspaper columnists together with a copy of the Capitol record, "From Here to Eternity." At the same time, over 1,000 special newsstand 11 x 14 2-color cards were printed up and distributed throughout the entire area by Life's distribution department.

Capitol Records besides contributing the records for the giveaway is distributing 300 window cards in the area. The picture was screened for all of Capitol's dealers.

All book stores cooperated on the book reprint—there being two new editions, one selling at \$1.98 and the other at 75c.

SHOWMEN IN ACTION

Ed McKenna, manager of the Joy theatre, New Orleans, served shrimps in an out-door championship shrimp-eating contest in front of the theatre, for "Thunder Bay"—which is no contest, with Louisiana shrimps and movie stars.

Lynn Kruger, manager of the Majestic theatre, San Antonio, ran a "Strike It Rich" contest, to find your name in classified advertising, and win guest tickets, for "Thunder Bay."

Lori Nelson—touring key cities for Universal's "All I Desire"—made a nice picture, posing with Max Mink, in the lobby display photographs for the trade press.

Sol Sorkin's pretty daughter, Phyllis Elaine, gets her picture on the society page of the Syracuse "Post-Standard"—and Sol gets oodles of co-op ads for "Roman Holiday" at the RKO Keith's theatre, in the same newspaper.

Warner Brothers have put out a complete merchandising kit for "The Beggar's Opera"—Technicolor musical starring Laurence Olivier—which has been prepared by Mort Blumenstock's advertising and publicity department to benefit special runs.

James R. Womble, manager of the Lopoc theatre, Lopoc, Calif., runs four sponsored ads on the back of his bi-weekly program, mailed under permit to box-holders, which pays all costs, with merchants waiting to buy space!

Schine's Avon in Watertown, N. Y., gave away genuine Dodgers autographed baseballs to lucky numbers on the opening night of "The Kid From Left Field," as a wonderful World's Series souvenir for dyed-in-the-wool fans.

Dave Levin, manager of the RKO Albee theatre, in Providence, used that complimentary ad, pointing to the engagement of "From Here to Eternity" at the competitive Loew's State, with "most unusual results ever published in that city."

Seventeen Magazine has provided a special one-sheet with their recommendation of "Roman Holiday" as the picture of the month, aimed at the magazine's 2½ million readers, their families and friends, and available to theatre managers for the asking.

Universal-International has created a special one-sheet carrying the head, "Behind the Scenes with 'The All-American,'" which features ten captioned stills from the picture.

The package of promotion from Pearce Parkhurst, of the Lansing Drive-In, Lansing, Mich., is postmarked Waco, Texas—proving that migratory birds are flying south for the winter.

Claude H. Stewart, manager of the Waco theatre, Waco, Texas, had a returned prisoner-of-war from Korea as his guest in the local promotion of "Stalag 17."

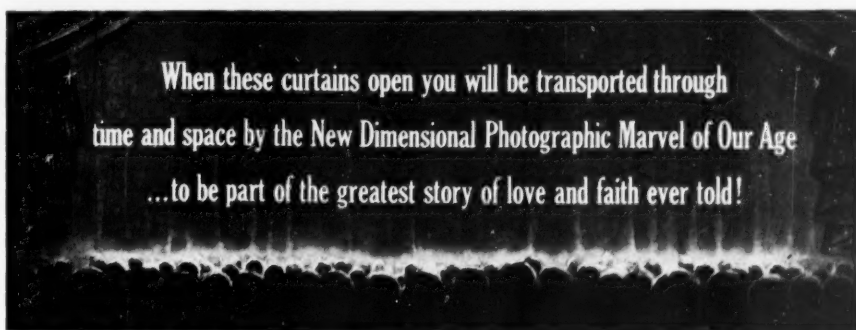
Gerry Saunderson, of the Town Cinema, Toronto, believes in ballyhoo even when a picture is in its 9th week. So he put an organ-grinder on the street, for "Lili."

R. W. Leslie, Sr., joins the Round Table with examples of his showmanship from the Skyline Drive-In theatre, Waynesboro, Virginia. What a location for a drive-in, and how we would like to be a patron, this season of the year!

Sid Kleper, manager of Loew's College theatre, New Haven, put plans in motion to create promotion, using every device known to showmen, for the exploitation of "City That Never Sleeps"—on his new screen.

John W. Godfrey, manager of the Paramount theatre, Ashland, Ky., really got a front-page headline, in banner type, for his new \$8,000, 57½-foot screen.

Herb Chappel, manager of the Palace theatre, Guelph, Ontario, sends tear-sheets to show the kind of cooperation he has been getting from local merchants with sponsored advertising, even through the quiet summer months.



Just the illustration, across the top of one of the really big ads for CinemaScope, raising the curtain on a new dimension in showmanship, across the nation. Round Table members will be alert to see how "The Robe" is handled in 44 cities where it will open in the next six weeks. It's breaking world's records—for all time.

THEATRE MANAGERS *Autry Treats* IN UNIQUE DRIVE *The Winners*



The strategy committee in conference—seated: Walter Tremor, ad writer, St. Petersburg; Harry Vincent, Florida theatre, Sarasota; James Barnett, Olympia theatre, Miami; Edgar Smith, Florida theatre, St. Petersburg; French Harvey, Howell theatre, Palatka. Standing: George Baldwin, Florida theatre, West Palm Beach; Mark DuPree, Daytona theatre, Daytona Beach; Bill Dock, ad writer, Miami; Ted Chapin, Marlon theatre, Ocala; Bob Skaggs, Sr., Capitol theatre, Jacksonville; Bob Harris, confection sales, Jacksonville, and Pete Hillman, booker, Jacksonville.

Perhaps for the first time anywhere in show business, the theatre managers and publicity men of a large circuit are formulating an annual showmanship and concessions drive without direction from home office executives.

It is happening in the progressive Florida State Theatres chain that extends from Jacksonville to Miami along the tourist-laden East Coast and over to the wealthy resort areas of the West Coast and up the central ridge section of fabulous citrus groves.

Known as the Theatre Managers' Drive for '53 in Honor of Lou Finske, the company vice president, it will begin October 25 and continue for eight weeks. Hundreds of cash and merchandise prizes are to be awarded managers and their wives, with a grand prize of a Hudson Rocket.

An Idea That Comes Up From the Grassroots

The "grass roots" drive idea was accepted by FST president Leon D. Netter at the request of managers who felt that they and their associates at the theatre level could plan an annual drive and carry it to the desired conclusion: better box office grosses, reduced operating costs, and higher per capita sales of candy, popcorn, drinks, ice cream, and other items.

Accordingly, eight theatre managers, three publicity men, one booker, and one concession sales manager met at a planning conference in Jacksonville on September 17-18. Home office executives happily adopted a "hands off" policy, and the assembled group set up the showmanship drive to meet their hearts' desire.

With a total of 261 years of show business experience behind them, the 13 planners capably worked out all aspects of the

drive and immediately set their plans in motion.

They divided participating theatres into four geographical sections along existing district lines, and named four of the planning managers to head each district drive. They appointed their bosses, company district managers, to advisory jobs, and Howard Pettengill, Jacksonville publicity man, was named chairman of the entire drive.

They also set up district grievance boards to handle all problems in connection with the drive and to judge which theatre managers were deserving of prizes, in case of a misunderstanding.

An elaborate prize structure was planned and adopted, including the awarding of three capital prizes, four main district prizes, special achievement awards for exploitation, prizes for managers' wives at the district and theatre level, and good, solid weekly cash bonuses for every manager who can exceed his weekly quota of business.

The drive kick-off in each district was to be preceded by dinners attended by managers and their wives in Miami, Jacksonville, St. Petersburg, and Daytona Beach.

In the picture above, exploiter Howard Pettengill, drive chairman, absented himself from the group, as he didn't believe that a 13-man picture would make an auspicious start for the campaign.

Nice Photos of Pat Crowley

Paramount has issued a set of six real photographs of their new star, Pat Crowley, intended for theatre distribution, and very attractive, as is the subject thereof. You can well afford to give them to your newspaper editor or favorite reporter.

Last Saturday Gene Autry played host to one hundred youngsters and their parents, winners of a four-week contest held jointly by Skouras theatres, Madison Square Garden and Columbia Pictures, at a luncheon in the Hotel Vanderbilt and the matinee performance of the Rodeo at Madison Square Garden, in which Autry stars.

The contest, the inspiration of Sid Newman, Skouras representative, who set up the three-way deal with his company, Columbia and the Garden, was spaced over a four-week period. Involving more than fifty theatres, the contest called for the entrants to answer certain questions about the cowboy star's career, identify stills from his shows, and be holders of the "lucky number" when it was called, each of the many theatres adapting the contest to its local peculiarities. All of the houses played Autry Columbia features during the contest, backed up by lobby displays calling attention to both the films and the appearance of the star at the Rodeo. Prizes of Autry-endorsed merchandise were awarded to preliminary winners, with the finalists getting the luncheon with Gene and the trip to the Rodeo. Full support was given by local newspapers.

"Wildcat Drilling" as Live Street Ballyhoo

Dale McCoy, manager of the Shea's State theatre, Cambridge, Ohio, created excitement in his town by actually drilling for oil right through the sidewalk in front of the theatre, as ballyhoo for "Thunder Bay"—and he struck plenty of publicity. Folks are curious, and curiosity goes a long ways towards providing selling approach for moving pictures, in small towns and everywhere. It looked convincing enough, this drill rig, and it occupied space and time, adjacent to the theatre lobby and playdates.



James Allard, manager of Interstate's Palace theatre, Dallas, gave money away as exploitation for "Blowing Wild"—here he is receiving a Mexican centavo, worth a tenth of a cent, from a senorita in costume.

MOTION PICTURE HERALD, OCTOBER 3, 1953

Winners Of Contest for The 'Queen'

The judging panel for Canada is the International Showmanship Competition sponsored by the J. Arthur Rank Organization for the Technicolor film, "A Queen Is Crowned," has announced completion of that phase of the world contest, and the top winners are as follows:

First, Elliott Brown, Odeon theatre, Vancouver, who gets \$450; second, Tom Pacey, Odeon theatre, Winnipeg, with \$225; third, J. P. Legris, Champlain theatre, Montreal, \$150; fourth, G. Shepherd, Odeon theatre, Peterborough, \$75; fifth, R. Connor, Odeon theatre, Ladysmith; sixth, M. Desjardines, Rex theatre, St. Jerome, P. Q. The winning entries were forwarded to England for consideration by the International Judging Panel, with entries from all countries. Martin Quigley, Sr., president and publisher of the Motion Picture Herald, and sponsor of the Quigley Awards Competition and the Manager's Round Table, was chairman of the Canadian Panel meeting in Toronto.

Now comes word from England that Britain's top showmen have been named as winners in the United Kingdom contest, with first prize of £250 going to F. J. Smidmore, manager of the Odeon theatre, Manchester. Second prize of £150 to Harry Murray, manager of the Odeon, Camberwell. Third prize, £100, to G. Guthrie, Trocadero theatre, Elephant & Castle. Fourth prize, £75, to Peter Mynott, manager of the Electric cinema, Torquay. Fifth prize, £50, to G. J. Baker, Gaumont theatre, Manchester, and sixth prize, £25, to R. D. Money, Odeon theatre, Hayes. Nine consolation prizes were also awarded.

International winners will receive additional cash prizes with a two-weeks, all-expenses-paid vacation in London for overseas showmen.

Howard Le Sieur, advertising and publicity director for Columbia Pictures, takes vigorous exception to a line in selling approach as printed for "From Here to Eternity,"—and we extend the correction in just the form requested. We said, the beach scenes used in advertising the picture had been vetoed by the MPA.

He says, the scene used in the Columbia pressbook and for the Capitol theatre run, had the full blessing of the Johnson office. It differs from the beach scene that appeared in LOOK magazine, which was NOT approved. It looked like the same informal affair, to us, and we can't understand what might be all right in a national magazine and all wrong in front of a theatre. It's a bit too baffling.

Actually, Columbia did a remarkable job, converting a best-selling book, loaded with four-letter words, into a notable motion picture that meets all censorship requirements and surpasses public expectation. Such an accomplishment is worthy of the highest praise, and we hasten to say we were wrong in jumping to conclusions in our analysis of selling approach.

Selling Approach

LITTLE BOY LOST—Paramount. A picture you will never forget . . . for it is only one heartbeat away from you! A man, a boy and a calico dog! Bing Crosby at his dramatic best, in a picture that will equal "Going My Way"—a "heart" picture that will do wonders for your place in community relations. Theatre managers are urged to study "Little Boy Lost" as the key to the Round Table plan to give your children's club an objective (July 11th issue). 24-sheet and all posters have most interesting and intriguing illustrations, for lobby and marquee display. You can do much with this real French atmosphere. Herald keys the campaign for small situations. Newspaper ads have that heart appeal—you will see a sample on this week's picture page. Large and small ads have variations of this advertising theme. A set of teasers will serve in many instances, and the complete campaign mat at 35c supplies all the ad slugs and mats for small theatres (not as well selected as we might wish, but still a bargain at the price). Pressbook shows a "red carpet preview" ad, all prepared, and urges a "sneak" preview for opinion makers. Pass out comment cards and quote representatives of local organizations in next day's newspaper advertising. The Foster Parents have supplied great lists of local people who are sponsors of their plan, and have "adopted" war orphans around the world at a cost in each individual case of \$180 per year, or \$15 per month. If so many thousands of individuals can do this, then your children's club can do it collectively, as their new interest, and a worthwhile objective for a year. What's \$3.75 per week to a children's audience, with so much human interest? Filmack has a special trailer describing this matinee plan for your theatre which you may obtain and use the year around, to explain and build your children's shows, with the benefit of the Foster Parents sponsorship in your community.

MARTIN LUTHER—Louis de Rochemont Associates. (Physical distribution through National Screen Service.) A magnificent motion picture, made in the original European settings. Has already broken attendance records in Minneapolis, where it has a special pre-release run. Made for church release—has the backing of five great church groups. "One of the surprise screen products of the year." "Exciting—more dramatic than most fiction films." "A new, big motion picture, working up a groundswell." A major motion picture event that outstrips 3-D at the box office." (Quotes from national magazines and press.) Compact pressbook gives a sufficient variety of ad mats and slugs, for all situations. The largest poster is the 3-sheet, but there is ample display material, for the "different" handling which this subject should have.

Some publicity mats, notably No. 3-A, will serve as display ad material, or will obtain free space in many midwest newspapers. Publicity campaign, included, provides good material for editors of local papers and radio commentators. A special church promotional campaign is also enclosed with the pressbook and this should have careful study. You may learn something in the handling of "Martin Luther" that will serve you well with other church groups and film subjects of semi-documentary nature, in public and community relations. In fact, we suggest that every manager who gets a copy of this pressbook should carefully file the promotional suggestions for his future benefit. You'll be meeting some of the same problems, somewhere, sometime, soon and we suggest that you try out the current example for church patronage.

MOGAMBO—MGM. Authentically filmed on safari in Africa in color by Technicolor. Greater than "King Solomon's Mines"—with Clark Gable and Ava Gardner. Directed by John Ford (who made "The African Queen"). Scenes of unrivaled savagery, and awe-inspiring splendor. 24-sheet and other posters crowded and lack "poster" quality. MGM's posters are the weakest link in their otherwise complete showmanship campaigns. Jumbo herald is really a jumbo, direct from Cato Show Print at \$5.50 per M. It's like a tabloid newspaper, in two colors. Newspaper ad mats are in full variety, with the 35c campaign mat for small theatres, a Metro innovation, the biggest advertising value on film row. Among special accessories for this special attraction is a luminous 24-sheet (new), giant cut-out gorilla, that stands 8 feet high, for \$10.50 and worth it; a lot of double-sided lobby hangers in the same style in various sizes, at 5 to 10 for a dollar (new); 2-sided pennant streamers at \$2 a set (new); 8x10 color prints for special lobby display (new); "Mogambo" masks (printed from a mat); jungle animal contest (printed from a mat); 8-foot spears and leopard cloth (for ballyhoo uses). "Mogambo" is the first of MGM's "Lucky 7" with a contest running for pre-release theatres, which closed on September 23rd. Watch these results in your nearest key-city or exchange center, and profit by the good experiments.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! Tempered Masonite: 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-\$1.25; 16"-\$1.50 any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

INCREASE R.O. RECEIPTS WITH WIDESCREEN & 3D equipment. Silver screens 90c sq. ft. (above 32' wide \$1.35). Minimum delay on short focus lenses, order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHILE THEY LAST—BLANK APERTURE plates for special effects \$1. pair. Also aperture plates cut to any ratio wanted \$6. pair. CHIEF PROJECTIONIST, P. O. Box 488, Westport, Conn.

HELP WANTED

WANTED: TWO MANAGERS WITH considerable amount of exploitation and promotional experience for large theatre chain situated in the Eastern States. Good starting salary. Group Insurance. Hospitalization. Answer giving past experience and whether available for interviews. Box 2343, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS. 40" x 60" \$7.50; 30" x 40" \$5 unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

SEATING

OUR BEST CHAIR BUY! 1000 FULLY UPHOLSTERED lock, spring seat, metal lined, good condition, only \$4.95. Many more—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

POSITIONS WANTED

MANAGER—OVER 30 YEARS FIRST-RUN circuit experience in exploitation, promotion and operation. Available October 5th. New England preferred. Box 2744, MOTION PICTURE HERALD.

TOP NOTCH GENERAL MANAGER AVAILABLE. Experienced buyer booker-publicity specialist. BOX 2741, MOTION PICTURE HERALD.

ENERGETIC, PROMOTION-MINDED MANAGER, thoroughly experienced, circuit trained, presently employed, seeks change offering better opportunities. East or New England preferred. BOX 2739, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinemascope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

BECOME A PRODUCER—SHOOT LOCAL NEWS, reels, TV commercials, documentaries. Make advertising tie-ups with local merchants. Film production equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DEVRY'S AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from \$1595 (send for lists). Time deals arranged. In-car speakers w/4" cones \$15.50 pair w/junction box; underground cable \$65M. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

THEATRES

FOR SALE—AIR-CONDITIONED MOTION PICTURE theatre, fully equipped and successfully operating for many years. Located in fast growing suburban section of New Orleans, La. BOX 2742, MOTION PICTURE HERALD.

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LOWEST PRICES EVER! HOLMES EDUCATOR dual equipments 35mm projection-sound complete, excellent condition \$495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STAR'S VALUES! RCA PG-230 sound system, rebuilt, \$1395; Ashcraft D Lamp-houses, rebuilt, \$499.50 pair; Simplex Standard Rear Shutter mechanisms, rebuilt, \$475 pair; Imperial 65/130 generator, complete, built, \$675; Strong 1 kw. Lamp-houses and Rectifiers, rebuilt, \$625. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

Establish the Robert Flaherty Foundation

The Robert Flaherty Foundation, Inc., has been established. Mrs. Flaherty, wife of the late documentary film producer, announced in New York this week. It will encourage the production of pictures which "illuminate the ways of life and of peoples and cultures throughout the world." It also will help distribute Mr. Flaherty's pictures and those made by others who help increase international understanding. Some of the Foundation organizers are Mrs. Ellsworth Bunker, wife of the former Ambassador to Italy and the Argentine; Richard Griffith, director of the Museum of Modern Art film library; Edward Sammis, editor of "The Lamp"; Mrs. Flaherty; David Flaherty, Foundation secretary; Arthur Knight, writer; and Jean Benoit-Levy, director.

Legion Reviews Seven; Classes Two as "B"

Seven new films were reviewed by the National Legion of Decency with two classified as morally objectionable in part for all. Morally unobjectionable for general patronage are 20th Century-Fox's "The Robe,"

Universal-International's "The Titfield Thunderbolt," and United Artists' "The Village." Rated morally unobjectionable for adults are IFE's "Ettore Fieramosca" and Warner Brothers' "The Moonlighter." MGM's "Mogambo" was rated morally objectionable in part for all because of "light treatment of marriage, suggestive situations" and independently-made "Paris Model" because of "suggestive costuming and situations."

Joe Weil Dies; Was Long An Industry Publicist

Joe Weil, newspaper man and motion picture industry publicist, died September 24 in New York. Mr. Weil for several years past had his own public relations office, and had been handling the American Red Cross and other accounts. Mr. Weil's career in the industry was lengthy and notable. He at one time was advertising and publicity director for the 380-theatre Universal group. He was assistant to the president of Universal, and later was its exploitation manager. He handled national roadshowing of "All Quiet on the Western Front" and also did special work in "The Hunchback of Notre Dame."

Long, Circuit Executive, Is Killed in Auto Crash

INDIANAPOLIS: Dennis H. Long, 70, secretary-treasurer of the Fourth Avenue Amusement Co., Louisville, Ky., and treasurer of the Greater Indianapolis Amusement Co., was killed in a car-truck crash near Seymour September 24 while on a business trip. Fourth Avenue has theatres in Lafayette, Indiana; Terre Haute, and Louisville. Greater Indianapolis has theatres in Indianapolis. Also killed in the crash was Edward S. Huber, 44, purchasing agent for theatre companies.

Edward Keller

CLEVELAND: Edward Keller, one-time partner of Meyer Fine and Sam Stecker in the Ohio Amusement Co., died in Mt. Sinai Hospital here September 28.

"Fugitive" Premiere

"Little Fugitive" an American picture which won a Silver Lion Award at this year's Venice Film Festival, will have its world premiere Tuesday at the Normandy theatre in New York. An independent production, it is released by Joseph Burstyn.

The Product Digest

So Big

Warners—Middlewest Life and Love

A picture of life, its fulfillments and frustrations, is painted on an ambitious canvas in "So Big." Edna Ferber's Pulitzer Prize-winning novel that begins at the end of the last century, in and around Chicago, here makes its way to the screen for the third time, first having been produced in 1924 and again in 1932. The picture has been given the generous production treatment it merits and a top-performing cast that includes Jane Wyman, Sterling Hayden, Nancy Olson and Steve Forrest.

Although the film never really rises to any great emotional climax, it never fails to be totally engrossing as it unfolds its credible, real-life story. As entertainment it is quite substantial and thereby should pay off well at the box office.

Miss Wyman, as Selena, is a teen-ager in Chicago when she is stunned by the news of her father's death, and the knowledge that his fortune has crumbled. Accepting a job as school teacher in the Dutch farming community of New Holland, Miss Wyman falls in love with an unlettered farmer, Hayden, and marries him. The atmosphere of the time and place, where men labor from dawn to dusk, and the women's drudgery never ends, is caught brilliantly under Robert Wise's direction and in John Twist's screenplay. Also skillfully juxtaposed is the young, platonic love for Miss Wyman of a farm lad against that of Hayden.

Life brings its good times and bad, but always with struggles and hardships. And while it takes away her husband in death, it also brings her a son. There is warmth, pathos and humor in Miss Wyman's eventual rise to a position of comfort, and her son's (Forrest) rise to manhood and a career as architect.

There follows Miss Wyman's disappointment in her son, who allows a woman to turn his head and switch his career. When eventually Forrest meets an attractive artist, Miss Olson, he falls very much in love with her. However, Forrest is too much taken in by the tinsel world of business and salesmanship to be loved in return by Miss Olson, who has integrity. The romance goes to its destined end, but in so doing, gives Forrest a new orientation as well as a higher respect for the dignity of his mother.

As Henry Blanke's production ends, one realizes that he has seen a sturdy piece of screen entertainment.

Reviewed at the home office projection room.
Reviewer's Rating: Excellent. — MANDEL HERBSTMAN.

Release date, October 31, 1953. Running time, 101 minutes. PCA No. 16405. General audience classification.

Selena DeJong.....Jane Wyman
Pervus DeJong.....Sterling Hayden
Dallas O'Mara.....Nancy Olson
Steve Forrest, Elisabeth Fraser, Martha Hyer, Walter Coy, Richard Beymer, Tommy Rettig, Roland Winters, Jacques Aubuchon, Ruth Swanson, Dorothy Christy, Oliver Blake, Lily Kemble

The Joe Louis Story

U.A.-Silliphant—A Champion's Story

A piece of smashing good motion picture entertainment has been made out of the dramatic elements of Joe Louis' life. The story of the great ring champion, as seen on the screen, is varied and versatile, touched with humor, warmth and inspiration. Stirling Silliphant makes a resounding bow into the production ranks with this picture.

In a brilliant stroke of casting Coley Wallace, heavyweight contender, is seen as the Brown Bomber. Mr. Wallace's performance is so illuminated with insight, charm and conviction as to reflect creditably on the directorial ability of Robert Gordon. Performances of high professional polish are turned in by Paul Stewart as sports writer Tad McGeehan; Hilda Simms as Marva Louis, and James Edwards as trainer "Chappie" Blackburn.

The story picks up the life of Louis as a hungry, ambitious kid from the streets of Detroit who decides that boxing gloves instead of a violin should be the symbol of his career. Traced with interest and candor are his first painful lessons in the art of mayhem, then on to the winning of the heavyweight crown from Jim Braddock, the colorful reign as champion, and his ultimate knockout at the hands of Rocky Marciano. A rich variety of incidents rounds out the arresting screenplay of Robert Sylvester.

Of course it goes without saying that this is not entertainment in the orthodox boy-meets-girl style. But it does succeed in making into popular entertainment the highlights of Louis' life.

Footage of Louis' great fights has been fitted into the narrative. To many they alone will be worth the price of admission. There is Louis' defeat at the hands of Max Schmeling and the return bout in which he virtually annihilated the German pugilist. Then there is the Max Baer fracas, and the many others that have made fistic history.

Some adroit editing by David Kumin adds a final good touch to this Walter P. Chrysler, Jr., presentation.

Seen at a "sneak" preview at Loew's 72nd Street in New York where the audience was engrossed throughout. **Reviewer's Rating: Excellent.**—M. H.

Release date, September 18, 1953. Running time, 88 minutes. General audience classification.

Joe Louis.....Coley Wallace
Tad McGeehan.....Paul Stewart
Marva Louis.....Hilda Simms
James Edwards, John Marley, Dotts Johnson, Evelyn Ellis, Carl Rocky Latimer, John Marriott, P. Jay Sidney, Isaac Jones, Royal Beal, Buddy Thorpe, Ruby Goldstein, Ralph Stanley, Anita Ellis, Ellis Larkin Trio, Herb Ratner, David Kurlan, Norman Rose, Josef Draper, Ossie Davis

SHOWMEN'S REVIEWS SHORT SUBJECTS THE RELEASE CHART

Botany Bay

Paramount—Sea Adventure

(Color by Technicolor)

As an adventure on the high seas, "Botany Bay" is generous in its action and excitement and, in general, is turned out with a view toward popular appeal. In the cast are Alan Ladd, James Mason and Patricia Medina, with color by Technicolor enhancing the entertainment value. The story itself, although engrossing, is rather similar to many sea dramas seen on the screen before.

The story opens in England in Newgate Prison in 1787, where a group of prisoners have been informed that the King has commuted their sentences to transportation to the new British settlement to be established at Botany Bay in New South Wales (Australia). Thus there begins the voyage on the boat commanded by Mason, and on which among the prisoners are Ladd and Miss Medina. The voyage is one punctuated by threats, violence and intrigue.

Many times Ladd attempts to escape and many times is punished savagely. Mason plays the captain with a mixture of suavity and passionless cruelty. While he accords Miss Medina considerations to win her favor, it is with Ladd that she falls in love. Gradually there develops a bitter enmity between Ladd and Mason and out of it rise many sparks of excitement. A stirring visual moment is reached when Ladd is keel-hauled for his escape attempt.

When the journey comes to its end, Mason's hate for Ladd still continues and he conspires to take him back to England for trial again.

Ladd makes a break for freedom, is betrayed, and again comes face to face with Mason. There now seems no escape for the beleaguered Ladd, when a native attack breaks out and Mason is killed. The screenplay by Jonathan Latimer leaves little for Ladd to contemplate now save the beautifully rounded features of Miss Medina. Joseph Sistrom produced and John Farrow directed from the screenplay based on the novel by Charles Nordhoff and James Norman Hall.

Acting is on a good level throughout. Best part about Mason's characterization is that it is not falsely evil but rather credibly so. As usual, an impressive performance is turned in by Sir Cedric Hardwicke, as the governor.

Seen at the home office projection room. **Reviewer's Rating: Very Good.**—M. H.

Release date, not set. Running time, 94 minutes. PCA No. 15867. General audience classification.

Hugh Tallant.....Alan Ladd
Captain Gilbert.....James Mason
Sally Munroe.....Patricia Medina
Sir Cedric Hardwicke, Murray Matheson, Dorothy Patten, John Hardy, Hugh Pryse, Malcolm Lee Beggs, Anita Bolster, Jonathan Harris, Alec Harford, Noel Drayton, Brendan Toomey, Ben Wright, Bruce Payne, Harry Martin, Patrick Aherne, Margaret Brewster, Ivis Goulding, Keith McConnell, Patrick Whyte, Don Dunning, Auita Martell, George W. Watkins, Barbara Bendle, Owen Caldwell, Bert Rumsey, Linad Wittman, Bobbie Hale, Ivan Hayes

(Reviews continue on following page)

(Reviews continued from preceding page)

The Titfield Thunderbolt

U-I-Rank—How to Run a Railway
(Color by Technicolor)

It's been said before but it's worth repeating that the British film makers have a decided knack for taking absurd, innocuous subjects and making them into superior cinema delights. "The Titfield Thunderbolt" is just such a delight.

This time the subject matter concerns an ancient railway of an old English village which is being closed down and replaced by a bus. The railway is the people's pride and besides, the new mode of transportation would eventually make the community too urban for their tastes. So the Titfieldians decide to run it themselves. The vicar is to be the engineer, a local scamp is the fireman, the squire is the conductor, etc. They are given a one-month trial period, at the end of which time they are to be tested.

But the people have to contend with the bus operators who try assorted schemes to ruin them. On the night before the big test, the major bit of skullduggery is performed when the mighty little train is forced off the tracks and is beyond repair. But as good fortune would have it, the vicar recalls that the very first Titfield Thunderbolt is resting peacefully in the museum. So this relic of all relics is used with gratifying results after an hilarious run.

The synopsis doesn't do justice to the individual scenes or characters which make this such a superb romp. When two highly inebriated souls decide to steal a train when their's is wrecked and steer it through the streets and woods of the town, it's visual comedy at its best. And the joust for supremacy between the train and a steam roller is also wonderfully wacky. The color by Technicolor scenery of the idyllic little village helps immensely also. This must be seen, rather than described, to be fully enjoyed.

Credit for its success must be divided equally among all the technicians and actors. Charles Crichton and T. E. B. Clarke, who were responsible for the direction and writing, respectively, of "The Lavender Hill Mob," performed the same skillful chores on this one. And the cast is just about perfect. Stanley Holloway plays Titfield's wealthiest son who puts up the money for the railway in return for being able to imbibe on the train many hours before he usually starts. George Relph is the vicar with a penchant for railroads and John Gregson is the squire. There's no love story in the proceedings and none is needed.

Michael Truman produced this J. Arthur Rank presentation for Michael Balcon.

Seen at the Universal screening room in New York. Reviewer's Rating: Excellent.—JAY REMER.

Release date, October, 1953. Running time, 84 minutes. PCA No. 16562. General audience classification.

Valentine.....Stanley Holloway
Weech.....George Relph
Blakeworth.....Naumton Wayne
Gordon.....John Gregson
Godfrey Tearle, Hugh Griffith, Gabrielle Brune, Sidney James, Reginald Beckwith, Edie Martin, Michael Trubshawe, Jack McGowan, Ewan Roberts, Herbert C. Walton, John Rudling, Nancy O'Neil, Campbell Singer, Frank Atkinson, Wensley Pithey, Harold Alford, Ted Burbidge, Frank Green

Torch Song

MGM—Drama on Stage
(Color by Technicolor)

Long a star and always talented, Joan Crawford here essays one of her biggest roles, and carries it off successfully. She plays the role of a star of the theatre, who is tremendously talented; she sings, she dances, she has a figure, she wears innumerable and intriguing dresses and costumes for morning, afternoon, evening and the stage; she is a veritable fashion show. Miss Crawford is that star, absolutely.

She also carries off successfully another part of the role, more important to the plot; she is aging, but her talent and spirit deny the evi-

dence; she is alone, but her aggressiveness and dedication to her work defy companionship; and she is nasty, aggressive, selfish, so her co-workers find working with her a nightmare. Miss Crawford also is a tragedian of sorts, hiding her fear behind arbitrary decisions which always are competent. The camera does tend to be so dedicated to her assorted emotions and demonstrations of talent that at times the picture is a solo performance; yet the role begins to grip and during the picture achieves conviction.

Matched with, or more properly, against her, is Michael Wilding, playing a blind pianist-arranger, of tremendous calm and adorned with a captivating profile and general configuration. He becomes the instrument which humbles the great star.

She cannot rant at him as she does at lesser performers who are preparing the musical show which only through her efforts, she is certain, is going to be a smash hit. She also cannot make an impression; in fact, he begins to tell her the truth about herself; and after several initial tantrums, she begins to realize, first, that it is the truth; secondly, that she needs him. He also needs her, and that is how the picture ends.

Marjorie Rambeau, as Miss Crawford's mother, ignorant, vulgar, earthy, does a competent bit. Others come from Henry Morgan, as the stage manager; Benny Rubin, as Miss Crawford's previous pianist-arranger; and more players, down the line.

Charles Walters directed, and the picture was produced by Henry Berman and Sidney Franklin, Jr., from a screenplay by John Michael Hayes and Jan Lustig. Their material came from the facile pen of I. A. R. Wyllie, creator of some of the most successful women's fiction. Mr. Walters also staged the musical numbers, of which there are many. There are several songs, all sung by Miss Crawford, and all of them tuneful and some striking. They are "Follow Me," "You Won't Forget Me," "Tenderly" and "Two Faced Woman," the latter by Howard Dietz and Arthur Schwartz.

Seen at the New York projection room. Reviewer's Rating: Good.—FLOYD STONE.

Release date, October 23, 1953. Running time, 90 minutes. PCA No. 16608. General audience classification.

Jenny Stewart.....Joan Crawford
Ty Graham.....Michael Wilding
Cliff Willard.....Gig Young
Mrs. Stewart.....Marjorie Rambeau
Henry Morgan, Dorothy Patrick, James Todd, Eugene Loring, Paul Guilfoyle, Benny Rubin, Peter Chong, Maudie Norman, Nancy Gates, Chris Warfield, Rudy Render

The Veils of Bagdad

Universal-International—Tale of Arabys
(Color by Technicolor)

As an Arabian nights conglomeration, this is a very good specimen. The youngsters especially should be pleased. The picture has suspense throughout, intrigue, violence, rioting scenes of color by Technicolor, and it has the familiar figures of adolescent mythologies: the Grand Vizier, the Pasha, the dancing girls, slaves, mountain tribes, palace guards, and the like. It is a grand scale Arab adventure.

Victor Mature, who seems these days destined to remain in the Middle East, is the agent of Suleiman the Magnificent, ruler of the Ottoman Empire. His job is to ascertain what the Pasha of Bagdad is up to. This he does by getting a job as chief assistant to the Grand Vizier, by making love to the Vizier's wife and also by introducing the Vizier himself to a very special dancing girl.

The information garnered amounts to this: the Vizier and the fat, amiable but cruel Pasha are hoarding gold so they can bribe mountain tribes and then march on the capital. Mature spoils all this by invading the palace with his troupe of dedicated friends, acrobatic wrestlers all, by then taking the gold, fighting the palace guards, killing the Vizier, and capturing the Pasha. He resolves the problems of romance by offering gold to the Vizier's wife, Virginia Field, and love to the dancing girl, Mari Blanchard.

The corps of wrestlers and adventurers, Mr. Mature's faithful followers and also adherents of his boss, the Sultan, are certain of juvenile attention. Leon Askin is a fine Pasha, with German accent and a pathetic dedication to the pleasures enjoyed by his tummy. Guy Rolfe is ascetic and cultured, although villainous, as the Grand Vizier. William R. Cox wrote the story and screenplay, and George Sherman directed. Albert J. Cohen produced.

Seen at the New York projection room. Reviewer's Rating: Good.—F. S.

Release date, November, 1953. Running time, 82 minutes. PCA No. 16350. General audience classification.

Antar.....Victor Mature
Selima.....Mari Blanchard
Rosanna.....Virginia Field
Kassem.....Guy Rolfe
Jim Arness, Palmer Lee, Nick Cravat, Ludwig Donath, Jackie Loughery, Leon Askin, Howard Petrie, Charles Arnt, Glenn Strange, Sam Stein, Dave Sharpe

The Gentle Gunman

U-I-Rank—Ireland, England, War and Peace

This picture tries to show both sides of a problem and winds up placating both and pleasing neither. The problem is an important one—the Irish looking for their freedom and trying to find it via their undeclared war on England. The writer, Roger MacDougall, has bent over backward to be fair to all parties concerned and, at the same time, to register a vote for peace. While the idealistic attitude is the desired one, it would seem that the Irish people might not appreciate such an approach. And, as the picture was made by the English, it might cause some further eyebrow-raising. However, it's a well-made picture despite its muddy conclusions.

Two brothers are the focal points of the controversy. John Mills, who was once a staunch believer in violence for the freedom of Ireland, sees in the England of 1941 how a bigger war can cause so much anguish and misery. In Ireland he is considered a traitor, even by his girl friend and his brother, Dirk Bogarde. When two of his colleagues are captured in a mission, Bogarde and the girl's younger brother are sent to help them escape. The young boy is shot and killed and Bogarde's faith in violence begins to waver. But Mills, in a daring plan, does set them free without the aid of guns or bombs. Just why he does this is never made clear. Is it because they are his friends or is it love of country or a sense of guilt or fear of recrimination from the others? Mills eventually wins his brother over to his side while the others symbolically continue their never-ending flight from the police.

Despite the story's inconsistencies, the acting is of a high quality. Mills and Bogarde, affecting fine Irish accents, are excellent as are Robert Beatty as the leader of the organization, Elizabeth Sellars as the girl friend and especially Barbara Mullen as her heartsick and long-suffering mother.

Michael Relph and Basil Dearden co-produced and co-directed this interesting J. Arthur Rank presentation. It's an Ealing Studios-Michael Balcon production.

Seen at the Universal screening room in New York. Reviewer's Rating: Good.—J. R.

Release date, October, 1953. Running time, 86 minutes. PCA No. 15853. General audience classification.

Terence.....John Mills
Matt.....Dirk Bogarde
Shinto.....Robert Beatty
Maureen.....Elizabeth Sellars
Barbara Mullen, Eddie Byrne, Joseph Tomelty, Gilbert Harding, James Kenney, Liam Redmond, Jack McGowren, Michael Golden, Michael Dunne, Patricia Stewart, Harry Brogan, Tony Quinn, Edward Byrne, Patric Doonan, John Orchard, Seamus Kavanagh, Terence Alexander, E. J. Kennedy, Jean St. Clair, Doris Yorke

The Fighting Lawman

Allied Artists—Marshal Gets His Girl

In a better-than-average Western, Wayne Morris is a deputy marshal who isn't a super-

man hero while performing his duties. In fact, not until the very end does he discover that the girl he's been trying to protect is a clever little double-crosser who's looking out only for herself. This, and some good dialogue and acting, raise this several notches above others in its category.

The simple story line tells how Morris captures one of four bank robbers and eventually learns from him where the other three are hiding under assumed names. The crook's sister is also living there and she must be protected, for once the trio find out her brother has been killed, her life would be in danger. The girl promises to help the lawman, but instead sees a way to get rid of the others and get the money for herself. They all are killed eventually, including the not-so-innocent young lady, either by each other or by the marshal.

Morris and Virginia Grey, as the unprincipled girl, give solid performances. And there are enough action scenes to please the Western addicts in addition to general audiences. Vincent M. Fennelly produced this very competent film with Thomas Carr doing the directing and Dan Ullman the screenplay.

Seen at the New York Theatre. Reviewer's Rating: Good.—J. R.

Release date, September 20, 1953. Running time, 71 minutes. PCA No. 16653. General audience classification. Wayne Morris, Virginia Grey, John Kellogg, Harry Lauter, John Pickard, Rick Vallin, Myron Healey, Dick Rich

Something Money Can't Buy

U-I-Rank—The Marriage Blues

The story of a young married couple, with two children, struggling to get along in this day and age, is nothing new under the cinematic sun, British or American. But "Something Money Can't Buy" starts off with much promise and a good cast and seems to be getting at the core of middle-class marriages until about half-way through. Then the writers, Pat Jackson and James Lansdale, and the director, Jackson, forsake the little hardships and smiles they started with and proceed to make a quasi-sophisticated farce out of the remainder. They finally reach the point that the title tries to make, but it's a long time getting there.

Patricia Roc and Anthony Steel, two very charming and talented British actors well known to American audiences, play the young couple. After the war, they live in comfort in Germany as he is an administrator with the British Occupation Forces. But when they return to England and civilian life, they find they must face the rigors of both with a diminishing bank account. He goes back to his job which is low-paying, frustrating, unimportant and, at its best, dull. Steel decides to leave his rut and goes out seeking his fortune.

While he is being financed for a mobile catering van, Miss Roc starts an employment-secretarial-what-have-you agency. As is to be expected, they're both successful while their marriage heads the other way. It's all resolved happily with the young lady giving up her lucrative business.

Steel and Miss Roc perform adequately, hampered somewhat by little character development. A. E. Matthews as Steel's financial aid, provides the most fun and Moira Lister plays his daughter with the hint of being the third party in a triangle. Joseph Janni produced this J. Arthur Rank presentation, which doesn't come up to other recent, more memorable Rank films.

Seen at the Universal screening room in New York. Reviewer's Rating: Fair.—J. R.

Release date, October, 1953. Running time, 83 minutes. PCA No. 15972. General audience classification. Anne Wilding, Patricia Roc, Harry Wilding, Anthony Steel, Diana Haverstock, Moira Lister, Lord Haverstock, A. E. Matthews, David Hutcheson, Michael Trubshawe, Diane Hart, Charles Victor, Henry Edwards, Mary Hinton, Joss Ambler, Michael Brennan, Helen Goss, D. A. Clarke-Smith, Mare Lane, John Barry, Joe Linnane, Dennis Arundel, Oscar Quitak, Irene Prador, Johnnie Schofield, Olwen Brookes, Margaret Vyner

The Royal African Rifles

Allied Artists—Jungle Melodrama

(Color by Color Corp.)

Louis Hayward, always a good name on a marquee, and Veronica Hurst, the young woman co-starred with Richard Carlson in "The Maze," are the top players in this jungle adventure story filmed in brilliant color by Color Corporation of America, with Michael Pate chiefly responsible for the troubles they encounter before justice is established. The personalities and the color make it a more impressive entertainment package than it might have been with lesser people in it and shot in straight black and white. As it stands, it's commercially useful material that should earn its way in all but the most critical communities.

The time is the eve and outbreak of World War I, and Hayward is seen, at picture opening, in command of a British Naval vessel which has brought machine guns to the African colonials who, without them, would be certain to fall before the advance of the well-equipped German forces sure to be sent against them. In the opening sequence he is slugged and the machine guns are taken from the ship by enemy agents, apparently destined for transport inland. Hayward is then assigned to special duty and masquerades as a hunter by way of tracing and retrieving the guns. This he accomplishes after long, complex and dangerous adventures and misadventures.

Richard Heermance produced the picture, which was directed by Lesley Selander from a script by Dan Ullman.

Previewed at the studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, September 27, 1953. Running time, 75 minutes. PCA No. 16645. General audience classification. Louis Hayward, Veronica Hurst, Michael Pate, Angela Greene, Steven Geray, Bruce Lester, Barry Bernard, Robert Osterloh, John Warburton, Pat Aherne, Roy Glenn

Combat Squad

Columbia—The Infantry in Korea

Another film of life on the Korean war front is presented by Columbia. It's a very minor effort that's practically plotless and formless. And its 72-minute running time belies its slow pace. "Combat Squad" may get by with some general audiences who like modest war films.

What there is of the story tells of a small platoon of infantry led by Sergeant John Ireland. After successfully capturing a cave and smashing a roadblock, the men return to camp for some fun at the U.S.O. Then they are assigned to clean some snipers out of a thicket, which they accomplish with the aid of a raw replacement, Lon McCallister. Up to then he felt he was being pushed around for not being able to assist in the more rugged adventures.

That's the rather tepid tale it tells and except for John Ireland's always sincere performance, the acting is routine. There are no women in it except for some U.S.O. hostesses. Some of the action scenes are interesting.

Jerry Thomas produced this picture independently and Cy Roth directed from a story and screenplay by Wyatt Oring.

Seen at the Columbia screening room in New York. Reviewer's Rating: Average.—J. R.

Release date, October, 1953. Running time, 72 minutes. PCA No. 16462. General audience classification. Sgt. Fletcher, John Ireland, Martin, Lon McCallister, Hal March, George E. Stone, Norman Leavitt, Myron Healey, Don Haggerty, Tris Coffin, David Holt, Dick Fortune, Robert Easton, Jill Hollingsworth, Linda Danson, Neva Gilbert, Eileen Howe, Paul Keast,

SHORT SUBJECTS

TOOT, WHISTLE, PLUNK AND BOOM

(CinemaScope) (Technicolor)

Walt Disney Adventures in Music

Just as the remarkable Disney organization pioneered the 3-D cartoon field, so does it

inaugurate CinemaScope to that medium. It's all the more amazing because it follows right on the heels of "The Robe," which was launched just two weeks ago. In his ever-expanding field of subjects, both cartoon and live-action, short and feature, Disney is bold enough to use imagination and originality. As an example, "Toot, Whistle, Plunk and Boom" would be a delight in any dimension or width, but, as expressly made for CinemaScope, it's certainly one of the best cartoons seen in many a year from any company.

This humorously-titled short is another in the new series of "Adventures in Music," whose first effort was the 3-D "Melody." Enhanced enormously by the accompanying stereophonic sound, it purports to tell the origin and evolution of musical instruments. Starting with the theory that the caveman had his own version of each of these four phases of music-making, it shows the development of each by means of classroom lecture and drawings.

In this series, at least, Disney has modernized his technique and the results are wittier and more delightful than ever. The anamorphic lens provides many opportunities for unusual effects making use of both the full screen and only part of it.

As a forerunner to other Disney efforts in both shorts and features, such as "Lady and the Tramp" and "20,000 Leagues Under the Sea," it's topnotch craftsmanship and a good goal to keep aiming at. Neither the distributor nor the release date has been set as yet.—J. R.

10 minutes

HOLIDAY ISLAND (RKO)

RKO Pathe Special in Color (43,001)

Puerto Rico is the center of this Pathe Color short. It is a story of the Caribbean Festival, with many islands contributing their songs, dances, costumes and natives. "Holiday Island" opens with air scenes of the Gold Coast which is the center of its resort hotels, casinos and night life. Also seen are three historic landmarks: the statue of Columbus who discovered Puerto Rico; the famous church of Porta Coeli in San German; and El Morro, largest Spanish fort on American soil. Various sports are shown as is a native "lechonada"—pig roast. Native dancers perform the "bomba," a Trinidad dance group performs the "Snake and Washtub Dance" and from the island of Surinam (Dutch Guiana) comes one of their colorful dances.

Release date: August 14, 1953

15 minutes

SWING SHIFT CINDERELLA (M.G.M.)

Gold Medal Reprint Technicolor Cartoon

(W-561)

This modern Cinderella is a factory worker who finds herself with several hours of freedom. She has a fling at singing and dancing in a night club, meanwhile causing Monsieur Wolf's emotions to get aroused.

Release date: October 3, 1953

8 minutes

DO OR DIET (Paramount)

Casper in Technicolor (B13-1)

Casper, the Friendly Ghost, who always finds it difficult to make friends, finds one in a worried turkey who is about to become somebody's dinner at Thanksgiving time. Casper tries to help the turkey to lose weight so he will be less attractive. When the bird continues to overeat, Casper frightens the farmer away. But once the ghost's back is turned, the turkey goes right on gobbling.

Release date: October 16, 1953

7 minutes

LET'S GO STEPPING (RKO)

Leon Errol Comedy (43,704)

Errol wants to spend his evenings at home, but his wife wants to go dancing. Leon's twin brother berates him for not taking his wife out. He asks her out and she thinks it's the brother. Leon continues the deception but not before many more complications set in, including another woman, a dummy in his bed and some maltreatment by Mrs. Errol.

Release date: September 11, 1953

17 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1990-1991, issue of September 12, 1953.

Feature Product by Company starts on Page 1973, issue of August 29, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
A									
Abbott & Costello Go to Mars (316)	Univ.	Abbott & Costello	Apr., '53	77m	Mar. 21	1766	AYC	B	Good
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good
Actress, The	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941		A-2	Excellent
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Sept., '53	74m	Sept. 19	1998			Good
Affair with a Stranger	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862	AY	A-2	Very Good
Africa Screams	UA	Abbott & Costello	(reissue) Apr. 15, '53	79m				A-1	Very Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925			
Ali Baba Nights (5215)	Lippert	Anna May Wong	(reissue) May 22, '53	76m					
All Ashore (color) (534)	Col.	Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	B	Very Good
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
All the Brothers Were Valiant (C)	MGM	Robert Taylor-Ann Blyth	Nov., '53						
Ambush at Tomahawk Gap (color) (522)	Col.	John Hodiak-John Derek	May, '53	73m	May 9	1829	AY	B	Very Good
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok	Apr. 22, '53	90m	May 2	1822	AY	A-2	Good
B									
Bachelor in Paris (5213)	Lippert	Dennis Price-Anne Vernon	Apr. 17, '53	83m					
Back to God's Country (color)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006		A-2	Good
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838		B	Excellent
Band Wagon, The (color) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandit of Sherwood Forest, The (544)	Col.	Cornel Wilde-Anita Louise	(reissue) Mar., '53	87m	Feb. 23, 1946				Good
Bandits of the West (5243)	Rep.	Allan Rocky Lane	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair
Battle Circus (321)	MGM	Humphrey Bogart-June Allyson	Mar. 6, '53	90m	Jan. 31	1701	AY	B	Very Good
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beggar's Opera, The (Brit.) (c) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965		A-2	Excellent
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717		A-2	Very Good
Below the Sahara (color) (321)	RKO	Travelogue documentary	May 30, '53	65m	June 13	1869	AYC	A-2	Very Good
Big Break, The	Madison	James Lipton-Gaby Rodgers	Mar., '53	75m	Apr. 4	1783		A-2	Fair
Big Frame, The (319)	RKO	Mark Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Heat	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006		B	Good
Big Leaguer, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918		A-1	Good
Blades of the Musketeers	Howco	Robert Clark-John Hubbard	June, '53	57m	Sept. 5	1982			Average
Blood on the Moon (308)	RKO	R. Mitchum-R. Preston	(reissue) Mar. 28, '53	88m	Nov. 13, '48				Good
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997			Very Good
Blue Gardenia, The (215)	WB	Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Blueprint for Murder, A	20th-Fox	Joseph Cotton-Jean Peters	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Botany Bay (color)	Para.	Alan Ladd-James Mason	Not Set	94m	Oct. 3	2013			Very Good
Bright Road (326)	MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
Bwana Devil (color) (3D)	UA	Barbara Britton-Robert Stack	Mar. 13, '53	79m	Dec. 13	1637	AY	A-2	
By the Light of the Silvery Moon (color) (219)	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C									
Caddy, The (5302)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good
Call Me Madam (color) (311)*	20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Call of the Wild (350)	20th-Fox	Clark Gable-Loretta Young	(reissue) Mar., '53	81m	May 4, 1935				
Captain Scarlett (color)	UA	Richard Greene	Aug. 12, '53	75m	Sept. 26	2007			Average
Captain's Paradise (Brit.)	U-I	Alec Guinness	Not Set						
Champ for a Day (5211)	Rep.	Alex Nicol	Aug. 15, '53	90m	Sept. 26	2007			Good
Charge at Feather River, The (color) (3D) (223)*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good
China Venture	Col.	Edmond O'Brien-Barry Sullivan	Sept., '53	83m	Aug. 29	1966		A-2	Good
Cinderella (Ital.)	Times	Lori Randi-Gino Del Signore	May 14, '53	96m	June 6	1863			Fair
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7	1709	AY	B	Very Good
City Is Dark, The (224)	WB	Sterling Hayden-Gene Nelson	July 25, '53	74m	May 9	(S) 1831	AMY	A-2	
City of Bad Men (color)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	B	Good
Clipped Wings (5320)	AA	Bowery Boys	Aug. 30, '53	64m	Sept. 5	(S) 1982		A-2	
Code Two (329)	MGM	Ralph Meeker-Sally Forrest	April, '53	69m	Mar. 14	1759	AY	A-1	Good
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	AY	A-1	Average
Combat Squad	Col.	John Ireland-Lon McCallister	Oct., '53	72m	Oct. 3	2015		A-1	Average

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Come Back, Little Sheba (5213)*	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621	A	B Excellent
Confidentially Connie (322)	MGM	Janet Leigh-Van Johnson	Mar. 13, '53	71m	Jan. 17	1686	AY	A-1 Good
Conquest of Cochise (color)	Col.	John Hodiak-Robert Stack	Sept., '53	70m				A-1
Count of St. Elmo, The (Ital.)	Cosmopolitan	Nelly Corradi-Massimo Serato	Mar. 13, '53	98m	Mar. 21	1766		Average
Count the Hours (316)	RKO	Teresa Wright-MacDonald Carey	Apr. 1, '53	74m	Feb. 28	1742	A	A-2 Good
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26, '53	82m	May 2	1822		A-2 Good
Crash of Silence (form. Story of Mandy) (Brit.) (383)	Univ.	Phyllis Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1773	AYC	A-2 Very Good
Crossed Swords (color)	UA	Errol Flynn-Gina Lollobrigida	Oct. 30, '53					
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941	AY	A-1 Excellent
Cruisin' Down the River (color)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	A-1 Average
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14	1758	AY	A-2 Very Good

D

Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	A-1 Fair
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	A-2 Excellent
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53	86m	Mar. 14	1758	AY	A-1 Good
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	A-1 Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	A-1 Good
Desperate Moment (Brit.)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981		A-2 Very Good
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28	1742	AYC	A-1 Good
Devil's Plot (Brit.)	Bregstein	Robert Beatty-Mervyn Johns	June, '53	90m	July 4	1903		Fair
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22	1957	A	A-2 Good
Diamond Queen, The (color)	WB	Fernando Lamas-Arlene Dahl	Jan. 23, '54	80m	Aug. 15	1949		Good
Donovan's Brain	UA	Lew Ayres-Nancy Davis	Sept. 30, '53					
Doomed (Ital.)	I.F.E.	Franca Marzi-Otello Toso	Apr., '53	94m	Apr. 11	1790		B Average
Double Confession (Brit.)	Stratford	Derek Farr-Peter Lorre	May 2, '53	86m	May 16	1839		Fair
Down Among the Sheltering Palms (C) (317)	20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Apr. 4	1782		B Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22	1957	AY	A-1 Good
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct. 16, '53					
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	AY	A-2 Very Good

E-F

East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998		B Good
El Paso Stampede	Rep.	Allan Rocky Lane	Sept., '53					
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29	1966		Average
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2	1821	AY	A-2 Very Good
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m				
Fanfan the Tulip (Fr.)	Lopert	Gerard Philippe-Gina Lollobrigida	May, '53	96m	May 23	1847		Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	A-2 Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	A-2 Good
Fear and Desire	Burstyn	Frank Silvera-Kenneth Harp	Apr., '53	68m	Apr. 4	1782		B Very Good
Fighting Lawman (5334)	Allied	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m				
Five Angels on Murder (Brit.) (543)	Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23, '52	1246	A	B Good
5000 Fingers of Dr. T, The (color)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1 Very Good
Flame of Calcutta (color)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886	AY	A-2 Good
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Aug., '53	93m	June 6	1861		Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927		Fair
Fort Apache (387)	RKO	John Wayne-Henry Fonda (reissue)	Mar. 28, '53	128m	Mar. 13, '48			Excellent
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	A-2 Good
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29, '53	75m	Apr. 11	1789		A-1 Very Good
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1 Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853		Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13	1870	AYC	A-1 Good
From Here to Eternity*	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B Excellent

G

Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53		Sept. 26	(S)2007		
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m				
Gentle Gunman, The (Brit.)	U-I	John Mills-Elizabeth Sellars	Oct., '53	86m	Oct. 3	2014		A-2 Good
Gentleman's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire (reissue)	May, '53	118m	Nov. 15, '47			Excellent
Gentlemen Prefer Blondes (C)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	A	B Excellent
Ghost of Crossbone Canyon	AA	Guy Madison-Andy Devine	Mar. 17, '53	56m	Apr. 4	1783		A-1 Fair
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927		Average
Girl Next Door, The (C) (320)	20th-Fox	June Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1 Fair
Girl Who Had Everything (328)	MGM	Elizabeth Taylor-Fernando Lamas	Mar. 27, '53	69m	Mar. 7	1750	A	A-2 Good
Girls of Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28	1742	AY	A-2 Good
Glass Wall, The (541)	Col.	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7	1750	AY	A-2 Good
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	A-1 Good
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Pipe Laurie	Sept., '53	81m	Aug. 22	1957		A-1 Excellent
Goldtown 'Ghost Riders (574)	Col.	Gene Autry-Gail Davis	May, '53	57m	May 23	1846	AYC	A-1 Good
Great Jesse James Raid (C) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22	1958		Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	A-1 Good
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	B Superior
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918	AYC	A-1 Good
Gun Fury (C) (3D)	Col.	Rock Hudson-Donna Reed	Oct., '53					
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7	1710	AYC	B Very Good

H


Half a Hero	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933		A-1 Good
His Majesty O'Keefe (color)	WB	Burt Lancaster-Joan Rice	Not Set		June 20	(S)1879		
Hitch-Hiker, The (314)	RKO	Edmond O'Brien-Frank Lovejoy	Mar. 21, '53	71m	Jan. 17	1686	AY	A-2 Good
Homesteaders, The (5323)	AA	Bill Elliott	Mar. 22, '53	62m	Apr. 11	1790		A-1 Fair
Hot News (5327)	Allied	Stanley Clements	Oct. 11, '53	61m	May 23	1845	AYC	A-1 Very Good
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	88m	Apr. 18	1798	A	A-2 Excellent
House of Wax (3D) (color) (218)*	WB	Vincent Price-Phyllis Kirk	Apr. 25, '53					
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June, '53	84m	July 4	1902		Good

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I									
I Believe In You (Brit.)	Univ.	Celia Johnson-Cecil Parker	Apr., '53	91m	May 2	1822	AY	A-2	Good
I Love Melvin (color) (323)	MGM	Donald O'Connor-Debbie Reynolds	Mar. 20, '53	77m	Feb. 7	1710	AYC	A-1	Very Good
I, the Jury (3D)	UA	Biff Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926		B	Fair
Inferno (color) (3D) (329)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925	AY	A-2	Excellent
Invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1	Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53						
Iron Mountain Trail (5231)	Rep.	Rex Allen-Nan Leslie	May 8, '53	54m	June 6	1862	AYC	A-1	Good
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941		A-1	Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew (reissue)	July 15, '53	72m					
It Came from Outer Space (3D) (322)*	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AY	A-1	Very Good
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2	Very Good
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958			Fair
J									
Jack McCall, Desperado (color) (537)	Col.	George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21	1765	AY	A-2	Very Good
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good
Jennifer (5407)	Allied	Ida Lupino-Howard Duff	Oct. 25, '53	73m					
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013			Excellent
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53	70m	July 4	1902	AYC		Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
Justice Is Done (Fr.)	Burstyn	Claude Nollier-Michel Auclair	Mar., '53	95m	Mar. 14	1759			Very Good
K-L									
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1	Good
Kiss Me Kate (C) (3D)	MGM	Kathryn Grayson-Howard Keel	Nov., '53						
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m					
Lady Wants Mink (color) (5205)	Rep.	Ruth Hussey-Dennis O'Keefe	Mar. 5, '53	92m	Mar. 28	1773	AYC	A-1	Very Good
Landfall (Brit.)	Stratford	Michael Denison-Patricia Plunkett	May 9, '53	88m	June 6	1863			Fair
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lena Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2	Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2	Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B	Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989		A-2	Very Good
Little Boy Lost (5304)	Para.	Bing Crosby-Claude Dauphin	Sept., '53	95m	July 11	1909	AYC	A-1	Excellent
Little World of Don Camillo (Ital.-Fr.)	I.F.E.	Fernandel-Gino Cervi	May, '53	103m	Jan. 24	1694		A-2	Very Good
Living Desert, The (color)	Disney-RKO	True Life Adventure	Not Set						
Lone Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773	AYC	A-1	Very Good
Loose in London									
(form. Bowery Knights) (5319)	AA	Bowery Boys	May 24, '53	62 1/2m	June 20	1879		A-1	Fair
Love Happy	UA	Marx Bros.-Marilyn Monroe (reissue)	Apr. 15, '53	85m					
M									
Ma and Pa Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1	Good
Mahatma Gandhi	UA	Quentin Reynolds (Narrator)	May, '53	81m	May 2	1822			Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934	AY	A-2	Fair
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Oct. 16, '53						
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1	Very Good
Man In Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53						
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2	Very Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	May, '53	105m	Apr. 4	1781	AY	A-2	Excellent
Marksman, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S) 1791			
Marry Me Again	RKO	Marie Wilson-Robert Cummings	Sept. 22, '53	72m	Sept. 26	2006			Good
Marshal's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1	Average
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997			Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1	Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Vernonica Hurst	July 26, '53	81m	July 18	1919		A-2	Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1	Very Good
Member of the Wedding (521)	Col.	Ethel Waters-Julie Harris	Mar., '53	91m	Dec. 20	1645	A	A-2	Good
Mexican Manhunt (5317)	Allied	George Brent-Hillary Brooke	Sept. 13, '53	71m					
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m					
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918			Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1	Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966		A-2	Good
Mr. Potts Goes to Moscow (Brit.)	Stratford	George Cole-Nadia Gray	Sept. 4, '53	93m	Sept. 19	1998			Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53						
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965	AYC	A-1	Very Good
Mogambo (color)	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997			Very Good
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C	Very Good
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998			Good
Moulin Rouge (C)*	UA	Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27	1661	AY	B	Excellent
Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790			Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		B	Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935			Average
My Darling Clementine (351)	20th-Fox	Henry Fonda-Linda Darnell (reissue)	Mar., '53	97m	Oct. 12, '46				Excellent
N									
Naughty Martine (Fr.)	Globe	Dany Robin-Claude Dauhin	Apr., '53	89m	May 2	1823			Fair
Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27	(S) 1887			
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4	1781	AY	A-1	Excellent
Niagara (color) (306)*	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	89m	Jan. 24	1693	A	B	Very Good
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943			Good

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Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902			
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	A-2	Fair
No Escape	UA	Low Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A	B	Good
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m			AY	A-2	Fair
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		A-1	Fair
O-P									
Off Limits (5216)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709	AYC	A-1	Excellent
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana Pampanini-Gino Cervi	June, '53	88m	June 27	1886		B	Good
On Top of Old Smoky (5782)	Col.	Gene Autry-Gail Davis	Mar., '53	59m	Mar. 14	1759	AYC	A-1	Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751	AY	B	Good
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887		AYC	Good
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	85m	June 16	1869			Very Good
Penny Princess (Brit.) (color) (382)	Univ.	Yolande Donlan-Dirk Bogarde	Mar., '53	91m	Apr. 4	1782	AYC	A-1	Good
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	90m	May 23	1846	AY	A-2	Fair
Peter Pan (color) (392)*	RKO	All Cartoon Feature	Feb. 5, '53	76 1/2m	Jan. 17	1685	AYC	A-1	Excellent
Phantom from Space	UA	Ted Cooper-Noreen Nash	May 15, '53	72m	June 6	1863	AYC	A-1	Poor
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16	1837	A	B	Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8	1942		A-2	Good
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750	AYC	A-2	Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-1	Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2	Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	B	Good
Prince of Pirates (color) (524)	Col.	John Derek-Barbara Rush	Mar., '53	80m	Feb. 7	1710	AY	B	Good
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759	A	B	Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982			Fair
Q-R									
Queen Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869	AYC		Excellent
Rage of the Jungle (color)	RKO	Glenn Ford-Ann Sheridan	Sept. 15, '53						
Raiders of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53	88m	June 13	1870	AY	A-1	Fair
Ramuntcho (Fr.)	Davis	Louis Jouvet	Feb., '53	89m	Mar. 14	1759			Average
Rebel City (5324)	AA	Bill Elliott	May 10, '53	63m				A-1	
Remains to Be Seen (331)	MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25	1805	AY	A-2	Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925		B	Very Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879	AMY	A-2	Fair
Ring Around the Clock (Ital.) Int. Film Assoc.		Nando Bruno-Leuro Gazzolo	May 18, '53	88m	May 9	1830		A-2	Good
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m					
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23	1846		A-1	Good
Robe, The (CinemaScope) (C)	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005			Superior
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	AMYC	A-2	Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr., '53	107m	May 2	1823		B	Very Good
Rose Bowl Story (5204)	Allied	Marshall Thompson	Sept. 6, '53	73m					
Royal African Rifles, The (color) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015			Average
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5	1981			Fair
S									
Sabre Jet (color)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989		A-1	Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886		A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY		Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917	AY	A-2	Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B	Excellent
Sangaree (3D) (5230)*	Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30	1853	AY	B	Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6	1863	AY	A-1	Fair
Savage Mutiny (539)	Col.	Johnny Weissmuller-Angela Stevens	Mar., '53	73m	Jan. 17	1687	AY	A-1	Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	108m	Apr. 18	1798	AYC	A-1	Excellent
Sea Around Us, The (color) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686	AYC	A-1	Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6	1862	AY	B	Good
Sea of Lost Ships	Rep.	John Derek-Wanda Hendrix	Sept., '53		Sept. 5	(S) 1982			
Second Chance (color) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919	AMY	A-2	Very Good
Secret Conclave, The (Ital.)	I.F.E.	Henry Vidon-Tullio Carminati	May, '53	85m				A-1	
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	86m	Feb. 21	1733	AY	A-2	Very Good
Sequoia (340)	MGM	Jean Parker-Russell Hardie (reissue)	June, '53	73m					
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799	A	B	Good
Seven Deadly Sins, The (Fr.)	Davis	Gerard Philippe-Michele Morgan	May, '53	120m	May 23	1846		C	Very Good
Shadow Man (5316)	Lippert	Cesar Romero	Sept. 18, '53						
Shadows of Tombstone	Rep.	Rex Allen	Sept., '53		Aug. 29	(S) 1966			
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2	Excellent
She Had to Say Yes	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	89m	Nov. 1	(S) 1591		A-2	
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	95m	Jan. 24	1693	AY	A-2	Good
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27	1886	AY	A-1	Good
Silver Ho-de (color)	RKO	John Wayne-Jane Russell	Dec. 12, '53						
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	73m	Feb. 7	1710	AYC	A-1	Good
Sins of Jezebel (color) (5225)	Lippert	Paulette Goddard	Sept. 25, '53						
Siren of Bagdad (color)	Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837	AY	B	Good
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958	AY	A-1	Fair
Slasher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	75m	Aug. 8	1943			Average
Slaves of Babylon (525) (color)	Col.	Richard Conte-Linda Christian	Oct., '53	82m					
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830	A	B	Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	93m	Feb. 28	1741	AY	A-1	Excellent
Snake Pit, The (353)	20th-Fox	O. DeHavilland-Lee Genn	(reissue) May, '53	108m			AY	B	Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	July, '53	117m					
So Big (307)	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013			Excellent
So Little Time (Brit.)	MacDonald	Maria Schall-Marius Goring	July, '53	89m	Aug. 8	1942			Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917	AY	A-1	Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741	AY	A-2	Excellent

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Something Money Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY	Fair
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	July 4	1902		Good
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Sally Forrest	Sept. 29, '53				A-1	
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27, '53	57m	Mar. 21	1766	AY	Average
South Sea Women (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1861	AY	B Very Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902		Good
Split Second (318)	RKO	Alexis Smith-Keith Andes	May 2, '53	85m	Mar. 21	1765	AY	A-2 Very Good
Stage Door (483)	RKO	Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5, '53					
Stalag 17 (5224)*	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2 Excellent
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1 Fair
Star, The (316)*	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1661	AY	B Excellent
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	AYC	A-1 Very Good
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct., '53				A-1	
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1 Excellent
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2 Very Good
Strange Deception (Ital.)	Casino	Raf. Vallone-Elena Varzi	May, '53	96m	May 30	1853		B Very Good
Stranger Wore a Gun, The (color) (3D)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	AY	A-1 Average
Sun Shines Bright, The (5208)	Rep.	Charles Winninger-Arleen Whelan	May 2, '53	90m	May 9	1830	AY	A-2 Good
Sweethearts on Parade (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1 Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2 Very Good
Sword of Venus (315)	RKO	Robert Clarke-Catherine McLeod	Feb. 20, '53	73m	Jan. 17	1687	AY	A-2 Average
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B Good
T								
Take Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B Very Good
Take the High Ground (color)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006		A-2 Very Good
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918	AYC	A-1 Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17	1685	AYC	A-1 Excellent
Terror on a Train	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926		A-1 Good
That Man from Tangier	UA	Nik. Asther-Roland Young	May 8, '53	80m	May 2	1823		B Fair
Those Redheads from Seattle (color) (3D)	Para.	Rhonda Fleming-Gene Barry	Not Set	90m	Sept. 26	2006		Very Good
Three Forbidden Stories (Fr.)	Ellis							
Three Girls from Rome (Ital.) (Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		Very Good
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2 Excellent
Thunder Over the Plains (color)	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S) 1718		
Thunderhoof	Col.	Preston Foster-Mary Stuart	(reissue) June, '53	77m				
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207		Good
Time Gentlemen Please (Irish)	Mayer-Kingsley							
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Oct., '53	79m				
Titanic (318)*	20th-Fox	Clifton Webb-Barbara Stanwyck	Sept., '53	106m	Aug. 1	1935		Good
Titfield Thunderbolt (color) (Brit.)	Univ.	Stanley Holloway	May, '53	98m	Apr. 18	1798	AY	A-2 Excellent
Tonight at 8.30 (Brit.) (color)	Continental	Valerie Hobson-Nigel Patrick	Oct., '53	84m	Oct. 3	2014		Excellent
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	May, '53	81m	June 6	1862		A-2 Good
Topka (5325)	AA	Bill Elliott	Apr., '53	109m	Jan. 31	1701	AYC	A-1 Excellent
Torch Song (color)	MGM	Joan Crawford-Michael Wilding	Aug. 9, '53	69m	Sept. 19	1998		Fair
Trader Horn (339)	MGM	Harry Carey-Edwina Booth	Oct. 23, '53	90m	Oct. 3	2014		Good
Trail Blazers (5329)	AA	Alan Hale, Jr.	(reissue) June, '53	120m				
Trail of the Arrow	AA	Guy Madison-Andy Devine	Apr. 19, '53	64m				A-1
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Aug. 25, '53	53m	Sept. 5	1981		A-1 Fair
Twilight Women (Brit.) (5217)	Lippert	Freda Jackson-Lois Maxwell	Apr. 4, '53	110m	Mar. 21	1765	AYC	A-2 Excellent
Twonky, The	UA	Hans Conried-Gloria Blondell	May 15, '53	89m	Aug. 8	1943		Average
U-V								
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	June 10, '53	72m	June 27	1887		Poor
Untamed Breed	Col.	Sonny Tufts-Barbara Britton	Oct. 2, '53					
Valley of Headhunters	Col.	Johnny Weissmuller	(reissue) Sept., '53	79m				
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	Aug., '53	67m	July 25	1926	AY	A-1 Good
Veils of Bagdad (color)	Univ.	Victor Mature-Mari Blanchard	June, '53	84m	May 9	1830	AY	A-2 Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	Nov., '53	82m	Oct. 3	2014		Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	July 31, '53	87m	July 18	1917	AY	A-2 Very Good
Vigilantes Terror (5422)	Allied	Bill Elliott-Mary Ellen Kay	Oct., '53	85m	Sept. 12	1989		A-2 Fair
Village, The	UA	John Justin-Eva Dahlbeck	Nov. 15, '53	70m				
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	Oct. 23, '53					
W								
War of the Worlds (C) (5303)	Para.	Gene Barry-Ann Robinson	June 5, '53	106m	June 20	1878		B Good
War Paint (color)	UA	Robert Stack-Joan Taylor	Oct., '53	85m	Feb. 28	1742	AY	A-1 Excellent
What Price Innocence (Ital.)	I.F.E.	Lyda Bearova-Otello Toso	Aug. 28, '53	89m	July 4	1903	AY	Good
White Goddess (5224)	Lippert	Jon Hall	May 1, '53	100m	May 9	1831		Fair
White Lightning (5326)	AA	Stanley Clements	Mar. 27, '53	73m	July 18	1919		Average
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	Mar. 8, '53	61m	Mar. 7	1751		Good
Wings of the Hawk (C) (3D)	Univ.	Van Heflin-Julia Adams	July, '53	96m	June 20	1877	AYC	A-1 Very Good
Without Reservations (484)	RKO	Claudette Colbert	Sept., '53	80m	Sept. 5	1981		Very Good
Woman They Almost Lynched (5204)	Rep.	John Lund-Audrey Totter	(reissue) Aug. 5, '53					
X-Y-Z								
Yellow Balloon (5430)	AA	Andrew Ray-Kathleen Ryan	Mar. 2, '53	90m	Apr. 4	1781	A	B Very Good
Young Bess (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	Oct. 4, '53	80m	May 2	1821	AY	A-1 Very Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	May 29, '53	112m	Aug. 8	1942		A-2 Good

FEATURES LISTED BY COMPANIES—PAGE 1973, ISSUE OF AUGUST 29, 1953
SHORT SUBJECTS CHART APPEARS ON PAGES 1990-1991, ISSUE OF SEPTEMBER 12, 1953



How I feel about **LIFE**

Watch the audience

Every time I go to a movie I spend less time watching the picture than the audience.

Movie audiences are my boss, and have been ever since the days of our Crystal Hall on Union Square back in 1903. In 1912 everybody thought I was a gambler when I paid \$40,000 for Sarah Bernhardt's "Queen Elizabeth." But I had been watching a lot of audiences, and I knew that people came not just to see the pictures move, but to be moved themselves.

That's why I've always had a fellow feeling with the founders of LIFE magazine. Like us, they set out to find new ways of conveying emotion through pictures.

For example, sometimes LIFE photographers use a camera as if it were the eye of a character in the story. The camera sees the pig with the eye of the farmer, the baseball as the player sees it, the great painting as the connoisseur studies it, the microbes as they appear under a microscopic eye. Seeing through other eyes is always fun.

But the thing I *like* best about LIFE is the impact it has on readers. It's my old game of watching audiences. What is making that woman's eyes open wide as she reads? I lean over her shoulder and see that she's reading a LIFE article on painless childbirth. What's making those first-graders so quiet? They are studying the plan of a space ship dreamed up by a LIFE artist!

LIFE is a great magazine because no one reads it without feeling a wide variety of emotions. If you don't believe it, just watch the readers.

By **ADOLPH ZUKOR**

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W. P. MARSHALL, President

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